

MUSICAL AMERICA



Edited by

John C. Freund

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THE MUSICAL MAFIA

It Has Its Agents All Over Europe and in This Country

Singers and Musicians Have to Give Up a Large Portion of Their Salaries—Methods Pursued by the "Grafters"

Little by little the general public, especially music-lovers, who attend the opera, our orchestral and other concerts, are becoming aroused to conditions in the professional world of which those who are in the inner circle, especially editors of musical publications and musical critics, have long been aware.

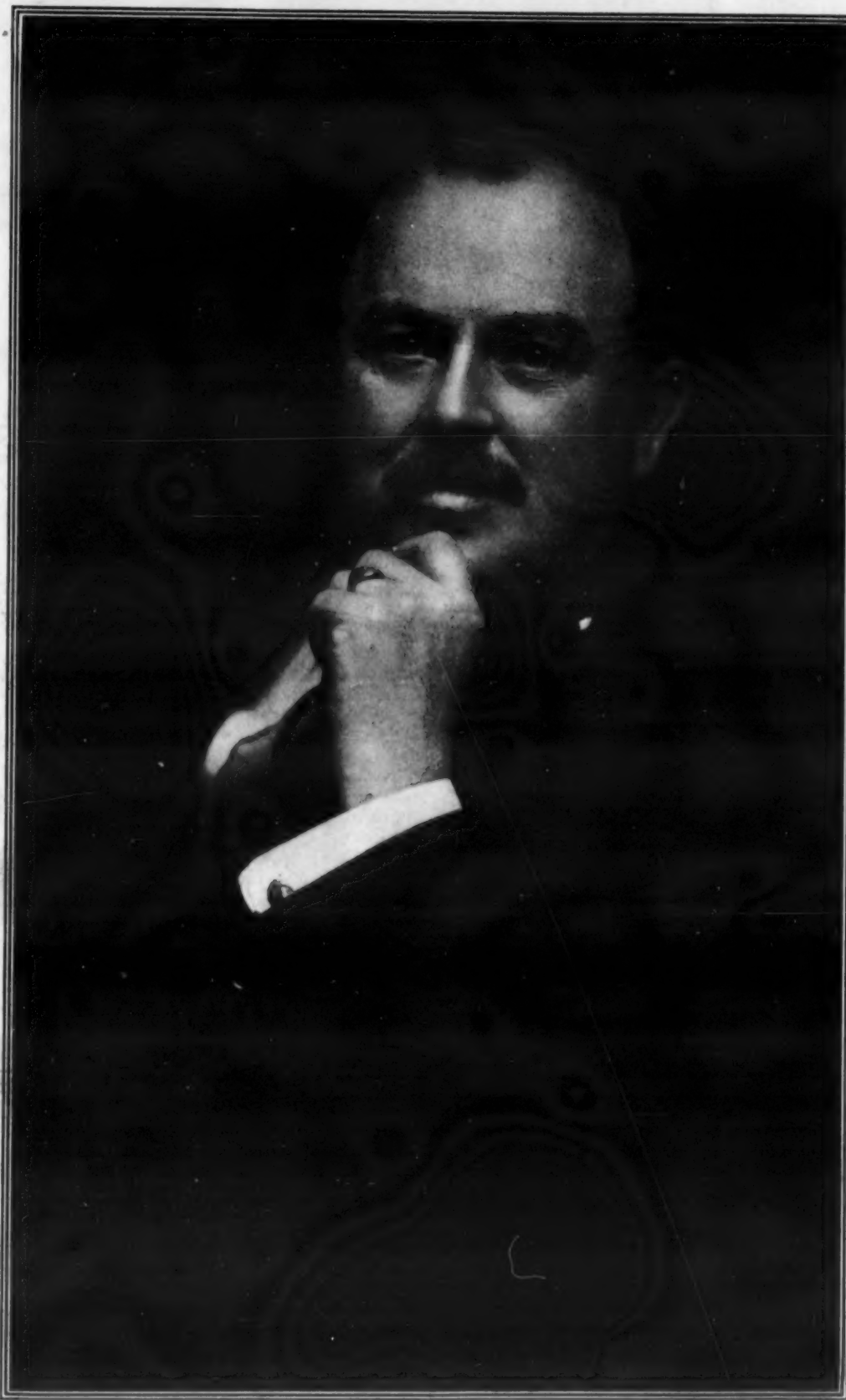
It is becoming known that singers and players are harassed by an organization of "grafters," which extends not only over this country, but all over Europe, the European organization having its tentacles in this country, while the organization in this country has its tentacles spread over Europe.

This organization, which we will call "The Musical Mafia," works purely for "graft." It has no interest in music, in an artist, or a musician, except to secure graft. Its methods are those common in the under-world, threat of exposure of personal matters, anonymous letters sent out to members of the press and others, "fake" stories, "fake" telegrams and even cablegrams, all designed to create a reign of terror so that graft will be forthcoming.

Bearing on this, Emil Bridges, a reputable American citizen now residing in Milan, says:

"At present the musical world in Italy is ruled by a combination of the Mafia, a ring and a trust, and there is a plan to include the United States in this deal. A well-known publishing firm and some people connected with a leading opera house in your city have a scheme to force Italian singers on America. When it is understood that many of these have agreed to give to their agents a certain per cent. of their salary, varying from 20 per cent. for an engagement in a small local theater here, to 30, 40, 50, 60 and even 70 per cent. for a contract in the States, one sees what a profitable thing this would be for certain magnates. Think of the public giving gladly to some of its songbirds the sum of \$1,000 a night, and the favorite being obliged to turn over \$700 to the trust and allowed to retain a beggarly \$300 for himself. Many second and third-rate singers now sent to the States are under the protection of the "ring," who expect America to swallow them whole.

"Few of the readers of MUSICAL AMERICA comprehend the power of the Mafia here. At home it is considered a sort of vendetta that only concerns the low Italians, but even in New York the strong hand of the government had to be invoked to curb it, while here it is a power feared alike by all, from the beggar in the gutter to the king on his throne. It has its agents in every little village, and there is constant communication between all its branches and the head. It is in the habit of discovering promising singers, without money, contracting to supply them with a mere pittance for their daily needs, and pay for their musical instruction, they in return to give a percentage of their salary when they have engagements. This contract is often for years, and when the poor victim awakes to the fact that he is



Dan Beddoe, One of America's Leading Oratorio and Concert Singers, Whose Admirable Art Has Been Enjoyed by Music-lovers Throughout the Country (See Page 28)

a slave, toiling for the benefit of a hard master, and dares to rebel, the news is flashed all over Italy, and it is impossible for him to ever sing there again. One of the great Italians now singing in New York was under such a ban, and for two years he was unable to do anything, and it was not until he was fortunate enough to obtain an engagement in America that he was able to get from under the heel of these tyrants.

"This explains in a great measure the antagonism in Italy shown to all foreigners—they interfere with this most profitable and advantageous 'blackhand' business."

What Mr. Bridges says about agents was recently confirmed in an interview in the Vienna *Fremdenblatt* by Carl Burrian, the singer, who is returning to New York soon

to join the forces of the Metropolitan. He has stated that singers who come here have to give up a large part of their salaries to agents, and that considering the great expense of living in New York very little is then left except to the very high-priced members of the company.

The conditions which Mr. Bridges describes in Italy have in some measure their counterpart in this country, only that it is but fair and proper to state that here the great majority of our managers are honorable and reputable men of business, who are entitled to a great winning now and then, because they handle many artists who are not profitable.

But behind these managers there skulks an organization of grafters that has preyed on the musical profession for years.

LHÉVINNE IN BOSTON

Notable Performance of Rubinstein Concerto with Fiedler's Orchestra

In Spite of His Virtuosity, Russian Pianist Again Displays His Powers as an Interpretative Artist

Boston, Dec. 20.—The program of the ninth symphony concert was as follows:

Haydn, Symphony in B flat major (B. and H. No. 12); Rubinstein, Fifth Concerto (E flat major) for pianoforte, op. 94 (first time at these concerts); Wagner, "Waldweben" from "Siegfried," Act II; Overture to the "Flying Dutchman."

The soloist was Josef Lhévinne. The concerto, choppy and queer, and at moments big and deep with those episodic flashes of genius peculiar to Rubinstein, sounded like the stammerings of a giant. Seldom is such a technic ever seen upon Symphony Hall stage as that displayed by Lhévinne last night. If virtuosodom is, as Wagner maintained, a curse, it must be another sort than that professed by Lhévinne, who, in spite of his virtuosity, is an interpretative artist.

Economical and terse of motion, his heavy paw descended upon the keyboard, bringing forth growls of the Russian bear that would have delighted the ear of Rubinstein. Never were heard such maelstroms of tone from mere scale passages. Taken by surprise, one scanned the orchestra to see what engine of aural destruction Richard Strauss had invented now and smuggled into the Rubinstein Concerto. But it was only Lhévinne playing a scale. And his delicate scales were crystalline, and his staccato passages clean and crisp as electric sparks.

It is the joy of Lhévinne's playing that he makes no personal display. At the stroke of the last chord, his left hand does not rebound high into the air, nor his face turn toward the audience with an expression of "just watch me do it."

With magnificent powers and abounding but unassuming virtuosity, he achieves the interpretative result. The Fifth Rubinstein Concerto, bad as it is from the standpoint of a well-rounded art-work, held the interest, under Lhévinne's touch, because he made Rubinstein's thoughts stand out from their rough setting like Alberich's golden hoard from the rocks of Nibelheim. I saw Lhévinne later in the evening, boarding his train at the South Station. He looked just like any other man.

The "Waldweben" webbed, and the "Flying Dutchman" flew, in splendid form, under Herr Fiedler's commanding baton. The concert was a refreshing treat, a rejuvenating bath of liquid tone.

One of the best things about a symphony concert in Boston is the little informal session at mine host Charley Wirths's afterwards, where the players are wont to congregate for another excellent refreshment, "made in Germany," preferably at Munich. Willy Traupe, first violin, reminded the gathering last night of a delightful *lapsus linguae* of Hans Richter, to be appreciated by those who know that *schwindelig* is the German for dizzy. The conductor, being invited to a company, was asked to bring his wife with him, but replied, "It is impossible, she is unwell; when she isn't lying, she's schwindeling."

Monday afternoon, December 14, at Symphony Hall, Isadora Duncan danced

[Continued on page 29.]

MAUD POWELL TRIO RETURNS FROM TOUR

**Famous Violinist and Associates
Win Remarkable Success
in Far West**

H. Godfrey Turner, who has had charge of the Maud Powell Trio's transcontinental tour, returned to New York last week a few days in advance of the three distinguished artists, who arrived at the Grand Central depot on Monday. Mr. Turner speaks enthusiastically over the remarkable success of the tour, which proved among other things, that operatic activities have not crowded out interest in instrumental music in that growing and progressive section of the country.

"The musical situation in the Far West is really not understood in the East," said Mr. Turner. "The remarkable appreciation of the highest form of the severest classical musical literature is astounding, and the manner in which audiences turned out to hear Mme. Powell and her associates, the tremendous enthusiasm displayed wherever the organization appeared, and the interest shown in the selection of the works presented, told a story of remarkable musical development in that part of the country that would surprise Eastern musical authorities."

"In many cities, where our programs were sent on ahead, music lovers who found unfamiliar items in the list made it their business to procure the scores and study the selections so that when the trio appeared before them they were not only familiar with the work, but ready to criticize it from an artistic point of view."

"In Seattle, Wash., at the University of Washington, nearly two thousand people suffered a forty-five minutes' car ride, out of town and on a wet night, to get to the concert. This was on a Friday night. On Saturday morning we advertised that Mme. Powell had been engaged by the Symphony Orchestra to play at their Sunday afternoon concert, with the result that the beautiful Moore Theater was filled to the doors."

An example of the impression made by Mme. Powell in her various appearances is found in a special dispatch sent to a Portland, Ore., newspaper by William Wallace Graham, who wrote among other things: "I have never heard any other great artist hold the attention of a Portland audience to such a marked degree, with the exception of the great Schumann-Heink. For ease and gracefulness and musicianly interpretation, Maud Powell's playing cannot be surpassed. I have heard the three great European lady violinists, Lady Halle, Wietrowitz and Soldat-Roeder, and, with the possible exception of Lady Halle, when she was at her best, I have never heard a lady violinist the equal of our own American Maud Powell."

Although traveling as a Trio, the three artists who compose the organization, Mme. Powell, May Mukle, the English cellist, and Anne Ford, pianist, appeared individually and aroused great enthusiasm by their work. A record of large audiences is not, in itself, significant of the success achieved, for there were dozens of encores, recalls, and a degree of enthusiastic applause not



MAUD POWELL

Her Recent Western Tour in Association with May Mukle, 'Cellist, and Anne Ford, Pianist, Was One of the Most Successful Recorded in the Musical History of the Far West

commonly witnessed at recitals of the severest forms of classical music.

In Los Angeles Mme. Powell received a royal welcome from the Celtic Club, of which she is the only woman member, two hundred members of the organization entertained the distinguished violinist at a banquet in the Lankershin Hotel. There were many speeches of a complimentary nature, to which Mme. Powell responded by playing "The Last Rose of Summer."

The success of the trio's Los Angeles concert was such that the *Evening News* of that city, on December 5, printed a two-column editorial deploring the persistence of "the concert hog," who was much in evidence at the concert. "It is time that measures be taken to curb his porcine appetite," says the editorial. "In a program of eight numbers, six were encored insistently and the artists forced to respond with additional contributions before the entertainment could proceed. * * * To the everlasting credit of Mme. Powell and her associates, be it recorded that their response was always gracious, and although they must have been wearied to the utmost by the demands made upon them, they never dropped from "concert pitch."

Beginning with their first appearance at the Herman Klein "Pop" at the German

Theater in New York, the success of which was noted at the time in *MUSICAL AMERICA*, the trio went to Aurora, N. Y., where they played in Wells College. Other cities visited were Ypsilanti, Mich., where Mme. Powell gave a recital; Butte, Mont., on November 13; Victoria, B. C.; Vancouver, B. C.; Seattle, Wash., November 20, and again on the next day, when Mme. Powell played the "Otello Fantasia," by Ernst, with the Symphony Orchestra, astounding the audience by the perfection of her work. At Forest Grove, Ore., November 24; Portland, Ore., November 25; Tacoma, Wash., November 26; Hoodriver, Ore., November 27; Salem, Ore., November 30; Santa Barbara, December 3; Los Angeles, December 4; San Diego, December 7; Phoenix, December 11; Denver, December 14, and on the 15th in Denver, again as soloist. Mme. Powell will play for the National Music Teachers' Association of Washington, for December 30.

BALTIMORE TO HAVE GRAND OPERA SEASON

**The Manhattan and Metropolitan
Companies to Continue Merry
War in the South**

BALTIMORE, MD., Dec. 21.—Manager Bernhard Ulrich announces a season of Grand Opera at the Lyric. Both the Manhattan and Metropolitan Grand Opera companies will give performances and both assure Baltimore music lovers that if adequate support is forthcoming the season will be lengthened next year. Large orchestras will be brought from New York for the performances. Since there is to be no opera in Washington this year, excursions will be run to Baltimore for the various performances.

The first meeting of the present season of the Afternoon Musical Club was held on Monday at the home of Mrs. J. Hensley Johnson. The participants were Mrs. Thomas Robbins, Alice Robinson, Marion Boise, Elizabeth Tilghman and Mrs. Johnson. The club is composed of prominent people, each of whom is heard at one of the meetings. Among the members are Mrs. Ernest Hutcheson, Mrs. Howard A. Brockway, Mrs. Raleigh C. Thomas, Mrs. Marshall Winchester, Mrs. Robert W. Wood, Rosalie Tunstall Smith, Doris Stewart and Miss Ames.

The fourteenth annual advent performance of old church music, by the Zion Choral Society, was recently given at Gay Street Zion Church. This society devotes its attention to the rendering of old church music exclusively. The program was under the direction of Edward Boeckner, organist and choirmaster. The instrumentalists were Edward Boeckner, organ; Charles Kraemer, viola; I. Lammers, oboe; F. Kummer, bass clarinet, and L. Schwartz, cello. Vocal solos were rendered by Emma Albrecht Rohrer, soprano, and August Zeis, bass. The selections were from Handel, Merger, Radecke, Schumann, de Pres, Bischoff, Schreck, Schärf and Gruber.

The second meeting for this season of the Recital Club was held Saturday afternoon at the residence of Mr. and Mrs. Harold Randolph. Barrington Branch, soloist, gave a number of selections on the piano. Mr. Branch received his Peabody diploma last year and is now taking a post-graduate course under Director Randolph. Among the members of the club are Mr. and Mrs. Harold Randolph, Mrs. Marshall Winchester, Mrs. Robert Wood, Mrs. Thomas H. Robbins, Miss Ames, Eliza Woods, Marion Boise, the Misses Randolph and Barrington Branch. W. J. R.

"Alt-Heidelberg," as an opera by Pacchierotti, will have its first performance in German at the People's Theater, Vienna, this Winter.

Pietro Mascagni is now at work on a new opera entitled "Isabeau."

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"EACH TIME I SING A RÔLE I SEE NEW POSSIBILITIES IN IT," DECLARES MAURICE RENAUD, THE DISTINGUISHED SINGING-ACTOR

He Defends the Use of a Female Rôle in "The Juggler"—Indoor Gymnastics Necessary for the Opera Singer Who Would Keep in Good Physical Trim—How He Studies a New Part

New York opera-goers will be gratified to learn that Maurice Renaud, the distinguished singing-actor of the Manhattan Opera Company, will remain for the entire season at the Manhattan this year. He stated this fact in an interview I had with him one day this week.

"You know that for two years I have gone to Monte Carlo to sing, and also in search of the beautiful sunshine, but this year I have promised Mr. Hammerstein to stay for the entire season," he said. "I admit that the climate here is trying. There are so many days when out-of-door exercise is, for the singer, impossible, and he must depend solely upon gymnastic exercises done within doors to keep himself in good physical condition.

"On a day like this, for instance"—it was a raw, damp day, now raining, now sleeting—"I go through these exercises three or four times at intervals, but they do not have the same mental effect, do not help one to shake off a certain depression caused by the weather, as would out-of-door exercise."

M. Renaud had just come from a rehearsal at the theater, but scorned the suggestion that he was possibly too tired to talk, and indeed he looked the very picture of health and vigor, his blue eyes bright, his voice fresh and clear.

"It is true that it is fatiguing to both speak and sing," he went on. "A person uses the voice differently in singing than in speaking, hence, while he can do either one at a time without fatigue, a combination of both is trying."

M. Renaud, like other artists at the Manhattan, is kept continually on the railroad between this city and Philadelphia, and speaking of this, and the fact that in one week he sang in the latter city on Tuesday evening in "Le Jongleur," returning after the performance to sing the following evening in New York, in "The Tales of Hoffmann," brought up the subject of the Massenet opera, in which, as the rotund, genial *Brother Boniface*, this great artist has added another to his long list of triumphs.

"Do you not agree with some of the critics, M. Renaud," I asked, "that, without the slightest criticism of Miss Garden, and her interesting impersonation, it would be more in keeping with the entire piece to have the rôle of the juggler sung by a man, as it was originally?"

"I do not," was the quick and decided reply. "I will explain why M. Massenet has changed the story from the original legend, a quaint, charming medieval story, in which the juggler was depicted not as a poor



MAURICE RENAUD AS "HEROD" IN MASSENET'S "HERODIADE"

young fellow, but as one bowed down by age, that is to say, what was age at that period although perhaps not more than forty years.

"This man has gradually sunk in his work from being a fine juggler, frequenting large cities, gradually down through the scale, from smaller cities to towns, then to roving about the country, giving his performances where he can, in the villages, for the country folk, for his skill has almost gone. His joints are stiff, his hands trembling. He has enjoyed life in his day, but now, to one like him, the suggestion of the monk that he enter their convent comes as a great opportunity.

"It means for him food, clothing, shelter, and he has nothing to lose. He has done with the joys of life. But to a young fellow, as the juggler is represented in the opera, what would hardships matter? He must go hungry sometimes, must sleep outdoors. What of it? He is young, has health, these things do not matter to youth, if not too frequent. Would such an one consider for a moment the idea of giving up his liberty to shut himself up in a convent? Not if he were young and vigorous."

"Only if he were a strange, weak creature, a hybrid, half sexless, one of those unfortunates for whom we feel sympathy, and who seem to be half lacking. To such an one the thought of the shelter and comfort of the convent, the good food, and

ending the uncertainties of his wandering life would appeal, and to portray such a being it seems to me a woman is admirably suited. The voice and appearance lend themselves far better to this idea, in my opinion, than to have the rôle sung by a young tenor. It was, I believe, chiefly the apparent almost impossibility of escaping from the old stage convention that the leading male rôle in an opera must be sung by a tenor that made Massenet write the music as he originally did. It would never have done, from the stage point of view, to have given it to a quavering old man.

"Then, too, I do not understand those who object that there is no woman's rôle in the opera. The whole work centers about the Madonna, the monks are all working, each in his own way, to glorify her, to show their love for her. So, too, I find this opera decidedly religious in spirit, and cannot understand any criticism of it in that respect. The legend, it seems to me, follows along parallel lines with the Gospels. Of course the juggler is humiliated, when he enters the convent, and finds all the others working for the glory of the Madonna, and he longs also to do something to show his love and reverence for her."

"M. Renaud, will you tell me how you study a new rôle?" I asked.

"I study it by thinking a great deal about it," was the reply. "I study the history of the period to which the action belongs, then try to sink myself in the character. Gradually one detail after another suggests itself. When I am not perfect, with no necessity for prompter or répétiteur, I begin to feel the rôle. I avoid any of the ordinary stage traditions. I make no gestures that I do not feel, for I think that it would be quite possible to portray a character without action. If I were to play a rôle a hundred times it would never be entirely the same. Each time some little detail, some shade of which I had not thought before would suggest itself. For I am never satisfied with a portrayal, only relatively so."

M. Renaud modestly deprecated the remark that this in itself stamped him as a great artist, since only mediocrity is ever satisfied.

"One reason why I so enjoy singing operas in which the characters are Shakespearean," he resumed, "is because of the infinite study which these characters demand. Shakespeare's personages are all made up of innumerable contradictory traits. One may classify these persons generally, but no two are alike. That is why they are so wonderfully true to life. Even the most insignificant human being is made up of contradictions. Yet these contradictions must all harmonize with the general character of the person. They must not while being contradictory traits yet seem improbable. They must all combine and be in keeping with the conception as a whole."

M. Renaud admitted that he is disappointed not to sing *Iago* in "Othello," a rôle in which he has had great success, but the work is to be sung here in Ital-

ian, and he has hitherto sung it only in French.

"What a hypocrite *Iago* is!" he mused, in speaking of the rôle. "He deceives everyone, so that he is known as 'Honest *Iago*,' and the affable Venetian. He is in reality most malignant, yet always with that bluff, apparent frankness of the old soldier. It is a wonderful character study, and hence of course the rôle is most in-

teresting to me, as are all of the Shakespearean ones."

After expressing admiration for the marvelous acting of the French baritone in the rôle of *Scarpia*, I asked whether he had sung it often before singing it here in New York.

"No," said M. Renaud, "I had, as a matter of fact, sung it but twice, and in Monte Carlo. But at one of those two performances M. Sardou was present, and afterwards he came to me and said: 'But you must act that rôle; it is wonderful. You must act in my drama, and with Sarah Bernhardt in Paris.'"

Asked if such words from the great dramatist did not tempt him to give at least a few performances, M. Renaud shrugged his shoulders.

"At my age one does not take up a different profession," he laughed, "and that is what it would amount to. I could not appear as an actor, and at the same time continue to sing, for as I said before, I could not use my voice in both ways at the same time. No, I had no intention of trying it, although I was naturally pleased."

Asked as to the possibility of new rôles this season, or at least those new to New York, M. Renaud was doubtful. There is indeed some talk of giving Meyerbeer's "l'Etoile du Nord" at the Manhattan, but it is not as yet definitely decided upon, and if the work is produced it will be at the end of the season, for the baritone rôle in this opera would be absolutely new to M. Renaud, to whom it would be given.

"The work is occasionally given in Paris, at the Opera Comique, but rarely," said he, "and I have not only never sung in it, but have never even seen the opera performed. It affords fine opportunity for the baritone, and this, and the fact that the soprano music is so difficult, account for its being heard so seldom. One or the other singer is usually wanting."

"If the work is given here, the soprano will be Mme. Tétrazini."

The baritone rôle is that of *Peter the Great*, you know," continued M. Renaud. "In the first act he is seen at work in the shipyards, surrounded by his fellow workmen. In the second he is in the navy, and a mutiny occurs, while in the third he is all the Czar, dignified, and yet always the Cossack, beneath whose skin lies the Tartar. There are great opportunities for characterization, you will see. The music is strictly Meyerbeer, of course; there is nothing modern about it, still I should think it might prove interesting. But as I said, nothing definite is decided about it yet, and it will in any case not be given before the end of the season, for I must study the rôle, and should not feel ready to sing it before then."

Perhaps this one sentence will explain M. Renaud's art better than many words. He is not willing to give anything less than his best, and no amount of time or trouble seems to him too great to give to secure that best.

ELISE LATHROP.

Despite the foreign flavor of his name, Isidore de Lara is a British composer.



MAURICE RENAUD AS "RIGOLETTO"

ST. PAUL ORCHESTRA IN TWO CONCERTS

Alice Nielsen and Frieda Langendorff as Soloists, Make Successful Appearances

ST. PAUL, MINN., Dec. 21.—The third concert of the season by the St. Paul Symphony Orchestra was given Tuesday evening, December 15, Walter H. Rothwell, conducting. Alice Nielsen, soprano, and Rosario Bourdon, 'cellist, were the soloists. The program contained a Mozart Symphony, Sibelius, "Swan of Tuonela," and three orchestral pieces by Grieg. These compositions were given excellent interpretations by Mr. Rothwell and his men.

Miss Nielsen sang with captivating charm and gave thorough enjoyment to the audience. Rosario Bourdon, first 'cellist of the orchestra, made his first appearance as soloist, playing the Saint-Saëns Concerto No. 1. It was a successful début, and his playing was well received.

At the fifth popular concert on Sunday afternoon the orchestra gave a notably good rendition of the seven movements of the "Walpurgisnacht Scene" from Gounod's "Faust." The rest of the program, which was popular in character, was received with favor. Mme. Frieda Langendorff, soprano, sang an aria from Meyerbeer's "Le Prophète" with telling dramatic power; in response to an insistent demand from the audience the aria was repeated.

A program of exceptional interest was given before the Schubert Club on December 16. The greater part of the program was given by Harry E. Phillips, baritone, and consisted of Liza Lehman's Song Cycle, "In Memoriam," and several other songs. The Schubert Club Choral Art Society made its first appearance, under the direction of Leopold Bruenner, in Loeffler's "By the Rivers of Babylon." The work was given an excellent rendition. The program was completed by Irene Gault, who played a group of piano solos brilliantly. F. L. C. B.

MME. MARCHESI HERE

Noted Song Interpreter Will Have Long Tour in America

Blanche Marchesi, the distinguished song interpreter and daughter of Matilda Marchesi, known throughout the world as a teacher of singing, arrived in New York on the Baltic on Monday, to make an extended tour of this country. At the Hotel Netherlands she told a representative of MUSICAL AMERICA that her mother is still teaching, despite the fact that she is eighty-six years of age. In this country Mme. Marchesi's work will consist chiefly of concerts and recital appearances.

"I want to start friendship before I see very much of this country," she said. "I have sung in all the courts of Europe and have had everything in Europe that an artist can have. My ambition is to repeat these successes in this country. We leave for Chicago this week, and I shall sing with orchestra in St. Paul on December 27. On February 6, I shall give a recital in New York, but I have not yet decided in what hall I shall sing."

SING "ROMEO AND JULIET"

Chicago Musical College Students Give Creditable Performance

CHICAGO, Dec. 21.—An imposing performance of Gounod's "Romeo and Juliet" complete in every detail and finding favor with an audience of four thousand people last Saturday night in the Auditorium, reflected great credit upon all concerned and unmistakably indicated the resources and practical attainments of the Chicago Musical College as something more than a school of music, rather an institution developed along artistic lines where one can receive practical instruction in every branch pertaining to music.

Karl Reckzeh directed the performance and the cast included Leonora Antoinette Allen, John B. Miller, Arthur Middleton, Clara Katzenberger, Seth Gordon, Madge Miller, Thomas Lewis, Morgan Jones and Edward D. Roberts, all of whom acquitted themselves with favor. C. E. N.

MAUD POWELL TRIO IN COLORADO SPRINGS

New York Players Guests of Honor at Reception Following Concert for Musical Club

COLORADO SPRINGS, COL., Dec. 17.—The Maud Powell trio opened the Musical Club's series of artist-concerts here last evening with incontrovertible efficiency, the wholesome message brought by these three performers serving to gratify an audience eager for musical nourishment.

The individual efforts of Mme. Powell and her associates, May Mukle, 'cellist, and Anne Ford, pianist, were given distinction during the evening through an exhibition of refined spontaneity and a nice regard for details, while the ensemble playing of the trio revealed an uncommon sympathy of purpose.

After the concert Mme. Powell and the Misses Mukle and Ford were honored at a reception given for them by Mrs. H. H. Seldomridge, president of the club.

The regular fortnightly concert given by members of the Musical Club last Monday was distinguished by the first appearance of the Students' Orchestra, under the direction of its organizer, Josephine Trott. The work given with commendable earnestness by this band of aspiring musicians, was Mendelssohn's "War March of the Priests," from "Athalia." Mrs. E. E. Taliaferro, soprano, and Josephine Comstock, contralto, were heard in solos; Misses Martin and Lord in Sinding's Variations for two pianos, and Mrs. H. H. Brown, Miss Rouse and Mrs. Kingsley Ballou in Abt's "Water Lily" for two sopranos and contralto. W. S.

BROOKLYN CLUB IN DIRECTOR'S SONGS

Compositions by Harry Rowe Shelley and John Barnes Wells Performed—Thomas W. Surette Lectures

At the Assembly, Brooklyn, on Monday afternoon, December 21, the Brooklyn Amateur Musical Club held its second meeting of this, its sixteenth season. The club, consisting of about 200 members, filled the hall, and was appreciative of John Barnes Wells's artistic rendition of songs by Young, Louise Reichardt, Rubinstein, Secchi, Harriet Ware, and two encores, one of which was a charming little composition of his own called "The Elfman," which is to be published this Spring; and the Neidhardt String Quartet, which played an Andante Cantabile by Tchaikowsky, "Au Bord du la Mer," by Dunkler, and "The Butterfly," by Razek. The other numbers were by the chorus of the club, and consisted of three old French and English carols and other compositions; also suitable for the Christmas season by Neidlinger, G. Pierne, and four by Harry Rowe Shelley, their conductor, to whom great credit is due for the excellent work of the club.

A large audience greeted Mr. Thomas Whitney Surette for his seventh lecture-recital on the Beethoven Symphonies in the Music Hall of the Academy on December 21. The Eighth Symphony and the first movement of the Ninth were instructively discussed by Mr. Surette and ably illustrated on two pianos by Charles Gilbert Spross and Ethel May Colgate. Much enthusiasm was displayed by the audience. E. G. D.

SCHELLING IN CHICAGO

American Pianist Reveals High Attainments in Recital

CHICAGO, Dec. 21.—Ernest Schelling, the distinguished pianist who has been called "the Paganini of the piano," has earned the right to that title, judging by his performance given in Music Hall last Sunday afternoon.

He has strength enough to get remarkable volume of tone without revealing the slightest impress of noise or effort; again, his quality of tone is of liquid purity, his octave work shows remarkable facility, and his pianissimo is delightful. His playing of Chopin was particularly worthy of commendation. He played the Symphonic Études of Schumann, giving them a rich force of interpretation that was charming, while his handling of the Bach Chromatic Fantasy was technically a masterful effort.

SPALDING GIVES A RECITAL IN CHICAGO

Emphasizes Favorable Impression Made at His Previous Appearance.

CHICAGO, Dec. 2.—Albert Spalding, the brilliant young violinist of this city, who won his spurs abroad and tested his merit at home with his first appearance as soloist of the Theodore Thomas Orchestra, gave a recital of his own Sunday afternoon in Orchestra Hall and emphasized the very favorable impression of his first appearance.

Youthful and modest as he is, Mr. Spalding shows himself admirably equipped in all the requirements of technic and as a result of his deep study and musical temperament he deserves a place among the great living virtuosi. His program opened with the Bach Toccata and Fugue, given with a scholarly sense of the great classic.

It was observed that when he played the Saint-Saëns Concerto with the orchestra, while he had a good sense of dynamic contrasts, he somewhat lacked in feeling and finish. However, on this occasion he performed the second movement of the Bruch concerto and dispelled this impression as he displayed splendid variety of tone, rich and round and a musical insight showing rare temperamental gifts.

All in all, Mr. Spalding showed himself as a violinist of most pronounced promise. C. E. N.

HANDEL AND HAYDN SOCIETY IN "MESSIAH"

Boston Chorus Makes Its Seven Hundred and Sixty-third Public Appearance

BOSTON, Dec. 21.—The Handel and Haydn Society, Emil Mollenhauer conductor, gave their annual Christmas production of "The Messiah," in Symphony Hall last evening, the soloists being Caroline Mihr-Hardy, soprano; Adelaide Griggs, contralto; Glenn Hall, tenor; Frank Croxton, bass. This is the ninety-fourth season of the Handel and Haydn Society and last evening's concert was the seven hundred and sixty-third. The chorus is undoubtedly one of the best trained in the country and although "The Messiah" is a work familiar to probably every singer in the chorus, still great credit is due for the admirable performance given this beautiful oratorio. The chorus made a profound impression in their singing of "For unto us a child is born," and the "Hallelujah" chorus. During the singing of the latter the audience rose in true orthodox style and many joined in the singing.

H. G. Tucker was organist and the Boston Festival Orchestra, J. W. Crowley, principal, assisted. The orchestra deserves special mention for their playing of the Pastoral Symphony. Mrs. Mihr-Hardy is a singer new to "The Messiah" audiences, while the other soloists have sung before with the society. If there was slightly faulty intonation and huskiness noticeable in her first recitative, Mrs. Mihr-Hardy overcame this later in the evening and her singing of "Come unto Him" showed much beauty of tone and expression. Her closing air, "I know that My Redeemer Liveth," was sung with dramatic feeling. Miss Griggs has a warm rich voice which she used with excellent effect in "He Shall Feed His Flock." Mr. Hall shows marked advancement in his art since he last sang in Boston. Mr. Croxton gave a thoroughly conscientious reading of his part.

The oratorio will be sung again this evening, Mr. Hall singing the tenor part and the other soloists being Grace Bonner Williams, soprano; Pearl Benedict, alto; Frederick Martin, bass.

The "Elijah" will be sung at the second concert of the season, Sunday, February 7, when the soloists will be Mme. Jomelli, Florence Mulford, Cecil James and Gwilym Miles. Easter Sunday the society will sing Gounod's "Redemption." D. L. L.

The sensation which Katherine Goodson has made in Australia has been remarkable. Wherever she has played the English pianist has made a deep impression. A Melbourne paper calls her a "Paderewski in Petticoats."

CHRISTMAS MUSIC IN BROOKLINE, MASS.

Eben Howe Bailey's Compositions Sung from Manuscript Before Publication

BOSTON, Dec. 21.—A special service of Christmas music was given yesterday at Leyden Church, Brookline, under the direction of Eben Howe Bailey, the distinguished organist and composer who has charge of music at that church. The regular soloists, Emma Noyes Butterick, soprano; Arthur Babcock, baritone, were assisted by members of the Bostonia Sextet Club, C. L. Staats, clarinet and director.

The program opened with Gounod's organ prelude, "La Colombe," in which Mr. Bailey was assisted by violin, clarinet and 'cello. Miss Noyes and Mr. Babcock sang Adam's "Christmas Invocation," with violin obbligato. Mr. Staats played German's "Romance," Miss Noyes sang Abt's "I Am the Way," with clarinet obbligato, and the program also included two other numbers for organ, violin and clarinet and 'cello, Nevin's "Andante Religioso" and Verdi's "Abendandacht."

This program was one of several special programs recently prepared and given under Mr. Bailey's direction, and they have given much pleasure to his audiences.

On previous programs have appeared several of Mr. Bailey's new sacred songs which have been sung by Miss Noyes from manuscript. These included "Beloved Are They," "Seek Ye the Lord," "Thou Shalt Love the Lord Thy God" and "Lighten Our Darkness." These and several other of Mr. Bailey's recent writings of sacred music are soon to be published. They have been sung by several prominent Boston church singers, and have been pronounced most effective. D. L. L.

VON WARLICH IN LONDON

American Lieder Singer Gives His Only Recital of the Season

LONDON, Dec. 12.—On Tuesday afternoon, at Aeolian Hall, Reinhold von Warlich, great German Lieder singer, who is an American citizen, though born in St. Petersburg, gave his only song recital of the present season to a crowded hall. Mr. von Warlich has made a unique position for himself here which might be compared to that filled by Ludwig Wüllner.

Mr. von Warlich leaves to-day for Paris, where he remains until Christmas. He will spend the holidays and some little time afterwards resting and snow-shoeing in the Black Forest. He has many engagements in January and February and March in Germany, the Spring bringing him once more to London. L. J. P.

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"MIGNON" PRESENTED BY CHICAGO CLUB

English Opera Society Gives Fine
Performance at the
Illinois Theater

CHICAGO, Dec. 21.—The Chicago English Opera Society, which has been in existence for a year, made its public debut last Tuesday afternoon, presenting "Mignon" at the Illinois Theater before a fashionable audience. This organization was formed about a year ago for the purpose of presenting standard grand opera in English, the talent being entirely recruited from the ranks of local singers.

Great credit should be accorded to Herman Devries, stage manager, who has worked carefully and conscientiously in bringing the singers together and training them for the real task of opera. Clarence Dickinson, who drilled the chorus, is likewise to be commended for the thoroughness of his work.

The ensemble body was made up largely of vocal students and their fresh voices and intelligent attack all combined to make the choral work unusually excellent.

The title rôle of the opera fell to Elaine De Sellem, who acquitted herself in most artistic fashion, vocally and histrionically.

The *Filina* of Luella Ohrmann showed a singer of attractive presence, possessing a high soprano voice which was flexible enough to give the showy music of the rôle charmingly. John B. Miller appeared as *Wilhelm Meister* and gave it a value unusual for him in the dramatic and vocal line. William Beard, basso, appeared as *Lothario*, making a most pronounced impression, fine in voice and satisfactory in action. Another personage of importance in this artistic band of local singers was Mme. Ragna Linne, who appeared as the dashing *Frederick*.

Among the lesser rôles worthily interpreted were those of David Grosch as *Laertes*, an excellent impersonation; L. A. Denny, as *Antonio*, and G. N. Holt as *Giarno*. This departure in favor of opera in the vernacular reflects the greatest possible credit upon William J. Davis, Arthur L. Bissell and other lovers of music, who have been prominently identified in the organization, and it is to be hoped that the Chicago public will rally to the support of such a worthy and artistic effort and allow the work to develop upon even a broader and finer scale. C. E. N.

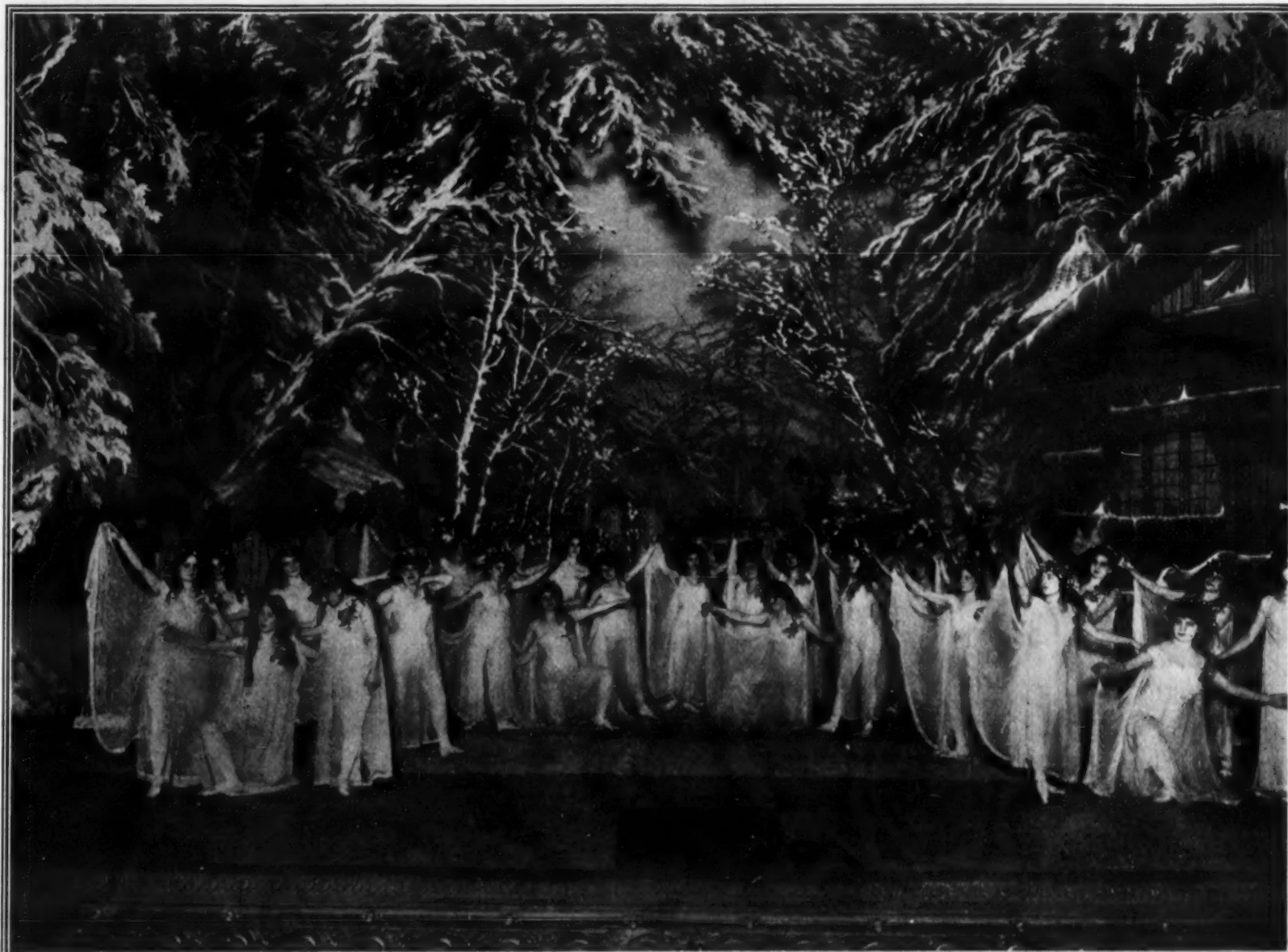
WIN FREE SCHOLARSHIPS

Five Students Successful in American
Institute's Contest

In addition to the regular scholarships given to talented pupils, the American Institute of Applied Music offers a series of competitive scholarships for piano students, which are run on a different plan than that ordinarily pursued in music schools, where free tuition is given only to the most gifted students. The teachers in the piano forte department offer to the pupil, who, in his or her judgment, has made the most marked improvement during the current term, a free scholarship for the ensuing term. This plan, which has been in operation for some time, has been found to work most advantageously and act as a stimulus to the rank and file of students. But, as the necessary amount of improvement is reckoned at a very high grade, comparatively few students win the honor, for the teachers reserve the right to withhold the award where the requisite degree of excellence has not been reached.

The following competitors have been awarded free scholarships for the mid-Winter term: Lila M. Hall, Hartford, Conn.; Abby String, Parkersburg, Va.; Ethel Speir, Flushing, L. I.; Marguerite Burgoyne, Flushing, L. I.; Elise Dardek, New York, N. Y.

PUCCINI'S OPERA "LE VILLI" GIVEN AT THE METROPOLITAN



Ballet Scene from Act. II in Puccini's "Le Villi"

In spite of the raising of the prices at the opera, on account of the double bill, "Le Villi" and "Cavalleria Rusticana," a large and fine audience assembled last Thursday night at the Metropolitan Opera House.

The raising of the prices did not apparently make any difference in the lower part of the house, though there appeared to be some falling off in the upper parts.

If the audience was somewhat disappointed in Puccini's "Le Villi," which he wrote when he was barely out of the Conservatory, it was more than amply repaid by one of the finest performances of "Cavalleria Rusticana" ever given, in which Signor Caruso, Signor Amato, the new baritone, and Mmes. Emmy Destinn and Maria Gay sang the principal rôles.

"Le Villi" is an immature work, though it antedates Mascagni's "Cavalleria Rusticana" in that it took up peasant life as the basis of an operatic story, and made a tragedy of the poor replace the tragedy and comedy of the rich, with which the standard operas are principally concerned. The story of "Le Villi" is taken from a legend of the Black Forest, in Germany, told by the German poet, Heine. It describes the fate that awaits faithless lovers who find their betrothed love dead, and who are afterwards tormented by the spirits of all the betrothed who met them in the forests, and in weird dances hurry them to their doom.

In the first act of "Le Villi," which takes place in the Summer, you see a Swiss chalet, and here *Roberto* pledges his faith to *Anna*, but leaves her. In the second act, you see the same scene in the depth of Winter. *Anna*, forsaken by her lover, heartbroken, is being carried out to her grave. On this the "Villi," spirits of dead betrothed girls, appear and dance. *Anna's* father, *Guglielmo*, in a splendid passage (magnificently sung by M. Amato) bewails his daughter's death, and denounces her faithless lover. *Roberto* later returns. Horror-stricken at the fate of his beloved,

he falls senseless. Then the "Villi" again appear, and with them the spirit of *Anna*, all robed in her white bridal dress. The spirits dance and dance around *Roberto*, till they have danced him to his death.

The opera was first written in one act, and then later extended by Puccini into two. It might have had some form if there had been a middle act, in which the faithless *Roberto* was depicted, away from his love, giving himself to a life of pleasure.

The work itself has not much musical value, and is principally interesting in showing us what Puccini accomplished when his talent was still immature and he had not risen to the powers which produced "Tosca" and "Bohème." There is little pleasing melody in the opera, though there are some strong climaxes, one notably at the end of the first act.

M. Bonci gave a fine rendition of the part of *Roberto*, though he did not appear to be at his best, perhaps because the rôle did not furnish an opportunity for the full display of his artistic gifts.

Mme. Alda made a most attractive figure, acted with force and discretion, and showed, once more, that she possesses a powerful voice, though it is somewhat shrill in the upper tones.

The ballet was interesting, chiefly from the fact that the forms of the ladies were very clearly shown through some diaphanous draperies which suggested the costume and dancing of Isidora Duncan.

At the conclusion of the opera the general opinion in the lobbies and elsewhere appeared to be that the work was scarcely of sufficient importance to be produced at the Metropolitan Opera House, and that if it had been given out as the composition of an American composer would scarcely have received the attention and won even the applause it did.

If the audience was not enthused by "Le Villi," it speedily warmed up with the magnificent presentation of "Cavalleria Rusticana" that followed. Too much cannot be said in praise of the splendid dra-

matic impersonation and singing of Mme. Destinn, as *Santuzza*. From the moment she came on the stage to the time where she falls senseless on hearing of the death of her lover, she never for a moment swerved from the high dramatic plane on which she had conceived the part. That she was greeted at the close with a great outburst of enthusiasm simply testified to the universal verdict that she had scored an unquestioned triumph.

As for Signor Caruso, as *Turiddu*, he added one more to his many claims upon public regard. The part appeared to fit him like a glove; he certainly played it in a manner that has not been equaled, and is not likely to be surpassed. He was in fine voice, and carried his audience away with him.

A hearty word of praise is due to M. Amato, who sang the rôle of *Alfio*, and showed that he was the possessor of a voice of fine quality, which he uses with the art of a finished singer.

Maria Gay made a most agreeable appearance, and sang the small part of *Lola* with much charm.

Conductor Campanini Threatened

Conductor Campanini, of the Manhattan Opera House, New York, received an anonymous letter Monday written in Italian and signed with the letters "X. Y. Z."

The letter concluded with the threat "that unless he changed his attitude, he would carry away an ugly souvenir with him from New York." A policeman was assigned to investigate the case.

"Salomé" Will Come Soon

Oscar Hammerstein announces that shortly after the new year begins he will give the public a chance to see "Salomé" again. The production, which will take place at his Manhattan Opera House, in New York, will feature Mary Garden as *Salomé*. Rehearsals are now being held.

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MME. ALDA MAKES A SERIOUS CHARGE

Prima Donna of the Metropolitan Opera House Denies the Report of Her Engagement to Gatti-Casazza and Denounces the Attempt to Injure Her Character by Means of Anonymous Letters Sent to the Critics.

Last week there was a very pretty and a very angry prima donna up at the Metropolitan Opera House, in the person of Mme. Frances Alda, who has already appeared with some success in "Rigoletto," and the other night sang the principal rôle in Puccini's "Le Villi."

One of the New York papers had printed a report to the effect that Mme. Alda had stated that she was engaged to be married to Mr. Gatti-Casazza—who, by the bye, when interviewed, kindly referred the members of the press to the lady who, he said, was the best able to talk on the subject.

Mme. Alda, in an interview, said: "I am not engaged to Gatti-Casazza, but by Gatti-Casazza. The story that I have criticised the critics on the New York papers is unfounded. It was circulated to injure me. I did say that I was sorry I did not please some of them, as I wished, but as to denouncing them, that is not true. It would be very foolish on my part to do so, because the critic always has the last word, anyhow."

"It is true, though, that the New York critics got letters attacking me and casting aspersions on my private character. I shall not attempt to pay any attention to them."

"As far as the managers of the opera house are concerned, I have the greatest respect both for Mr. Gatti-Casazza and for Mr. Dippel. I met Gatti-Casazza at the Scala, and that's how I came to be engaged for New York. He made me a member of the company because he thought I could sing, not because he was engaged to marry me, or expected to be."

From a gentleman who is in close touch with operatic affairs at the Metropolitan, it was learned that the statement that a determined effort had been made to injure Mme. Alda was true. In referring to the matter, he said:

"Some enemies of Mme. Alda have unquestionably made an effort to injure her. The idea which some of her friends have, that these efforts have been made by some

of the other prima donnas in the company is, of course, ridiculous.

"One of the means used to discredit Mme. Alda was the statement that she was one of the Barrison Sisters, who, it will be remembered made quite a stir in



FRANCES ALDA

She Declares that Efforts Have Been Made to Injure Her Character by Means of Anonymous Letters Sent to the Newspaper Critics

this country and in Europe, and had a very adventurous career, especially in Berlin. It was also stated that Mme. Alda had sung in music halls, and was well known in the gay life of Paris and London.

"I do not care to enter into a discussion of that part of it. But I will say this: That I have a very good idea as to the source of the anonymous attacks on Mme. Alda. I think they come from the musical 'underworld,' in which there is an organization of 'graters,' who use this means to intimidate artists and musicians for the sake of forcing them to pay large sums of money to prevent the press attacking them, which sums are ostensibly paid for advertising in a certain periodical of notorious character. That, I believe, is the source of the anonymous letters, for the anonymous letter is one of the peculiar weapons used by this organization."

"Some day, the facts concerning this 'musical Mafia' will become public. The methods of this 'society' are well-known among musicians. They are an open secret."

A novel kind of suite for strings was performed at a recent concert in London. It consisted of five movements, each of

which was written by a different composer, all Englishmen: Frank Bridge, Hamilton Harty, J. D. Davis, Eric Coates and York Bowen. Each movement was based on the old Irish melody known as the "London-derry Air," and there was the commendable understanding that each movement must be short.

TWO BIG CONCERTS IN LOUISVILLE, KY.

Testimonial to Blanche Kahlert Is Largely Attended by Musician's Friends

LOUISVILLE, Ky., Dec. 21.—On Friday evening of the past week the Louisville Symphony Orchestra and the Oratorio Society gave a concert at the big Methodist Temple, assisted by William Beard, baritone, of Chicago; John Dwight Sample, tenor; Flora Marguerite Bertelle, soprano, and Virginia Hewett Schafer, contralto.

The orchestral numbers were the "William Tell" overture, and the Rubinstein "Melody in F." The solo quartet sang parts of Liza Lehman's "Persian Garden" and the solo parts in Mozart's "Requiem Mass." The choral work of the Mass was artistically done by the Oratorio Society, the shading being excellent.

Mr. Beard, who was formerly a Louisville singer, sang two special numbers and showed a most marked advance over the excellent work of former years.

The concert was under the conductorship of R. Gratz Cox, to whom its excellence was largely due.

The Blanche Kahlert testimonial concert on Tuesday proved conclusively that musical circles and the public at large appreciate the excellent work the beneficiary has done for the advancement of music in Louisville and desired to show this appreciation by turning out in great numbers for her testimonial, and that Coleman Earnest, the Pittsburg tenor, who is also a native of Louisville, is a most potent drawing card. Mr. Earnest, who was the principal soloist of the evening, sang Handel's "Deeper and Deeper Still," Schubert's "Neuerliche" and "Morgen Russ"; Schumann's "Wanderlied," Ponchielli's "Mia Cielo e Mar," from "La Gioconda"; Lohr's "Molly," Rothwell Thompson's "Love Lily," and Burleigh's "Heigh-ho."

The assisting artists were Mrs. J. Marcus Stone and Miss Eva Korb, sopranos; Peter Schlicht, baritone, and the Louisville String Quartet. The latter is a new organization made up of Charles Letzler, first violin; Alinda Wunderlich Rudolph, second violin; Victor Rudolph, viola, and Karl Schmidt, cello. H. P.

ART CLUB FOR PHILA.

Prominent Musicians Identified with Plan to Form Society

PHILADELPHIA, Dec. 21.—Plans for the establishment of a musical art club here are assuming shape. A committee of those interested is now preparing a constitution and set of by-laws. Such an organization is expected to be of great benefit to the musical interests of the city. A permanent home and club house will be opened.

One hundred and fifty well-known patrons of music have announced their intention of becoming identified with the club. Among those who are taking active interest in its formation are Frederick Maxson, Owen Wister, Constantin von Sternberg, Dr. A. C. Lambdin, Dr. E. I. Keffer, Dr. Von Westerhagen, Edwin J.

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McCollin, Richard Zeckwer, Theodore Presser, Dr. W. W. Gilchrist and John Braun. S. E. E.

A young woman introduced "recitations at the piano" in London recently, but she was so nervous that neither the music nor the words were sufficiently audible to convey any meaning.

George Walter, the Hoboken tenor, was soloist at the Bach Society's concert in Paris.

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Dear MUSICAL AMERICA:

A few days ago the musical world, and especially those interested in operatic matters, were astonished to learn that Andreas Dippel, administrative director of the Metropolitan Opera House, had refused to attend a banquet to have been given in his honor at a prominent club by a number of his German friends.

Mr. Dippel's letter of declination was published in all the daily papers, and stated that he did not feel that it would be a graceful thing for him to accept the dinner proposed, and permit his friends to make what might be called a demonstration, in a spirit of rebellion, and so he was forced to decline. This has been followed by the declaration on the part of Mr. Dippel that he neither wrote nor signed any such letter. Over his own signature he says: "I never wrote or signed such a letter, and cannot imagine from where it emanated."

Mr. Schoenstadt, a well-known member of the Association of German Authors of America, states that the dinner will be given, and that Mr. Dippel will be present.

If Mr. Dippel cannot imagine whence the letter emanated, let me tell him that it came from the musical "under world," in which there exists and has existed for many years a blackmail organization which controls several publications, and which has for years fattened on members of the musical profession and forced them to pay tribute under threats of publications injurious to their standing and character. It is this organization which is undoubtedly the author of the anonymous letters received by the critics regarding Mme. Alda, of the Opera House. It is now paying its attention to Mr. Dippel. Such a little thing as giving out to the press a forged letter would not trouble the "organization." It would be simply using one of the methods it has always used. However, the matter is rapidly coming to a head, and before long there will be an explosion.

While I am referring to one of the principal managers of the Metropolitan Opera House, it is but right to say that I understand that my strictures with regard to the charges that have been brought that tickets for a single performance are not to be obtained at the box office, except in the last row or so, because they are all in the hands of the speculators, are not justified. The management regret this just as much as the public.

It seems that when the subscription was opened for the opera, the speculators managed to secure a very large number of seats. They did not secure these seats in a bunch, but through a number of representatives, who applied for them, paid the money and, of course, received the seats.

It is these seats which are in the hands of the speculators, which means that the box office at the Metropolitan is not in league with the speculators to the extent that the public has imagined.

Theater managers have endeavored to break up this practice, notably Mr. Charles Frohman, but not always with success, as in spite of every possible precaution tickets got into the hands of the speculators.

As I have made these charges, it is but just that I should give the explanation which is made of the existing situation.

While I am explaining, let me refer to the letter published in the last issue of MUSICAL AMERICA and signed by Mme. Emma Hayden Eames.

This letter was wrongly attributed, in the heading, to Mme. Eames herself. It should have been stated that it was Mme. Eames's mother who was so good as to write to MUSICAL AMERICA regarding the statements that have appeared in a number of papers, to the effect that Mr. Toscanini, the conductor at the Metropolitan, had seen fit to criticize Mme. Eames's performance in "Tosca," on the ground that, while it was in its way excellent, it was not in conformity with the ideas of Puccini, the composer.

It appears from the letter which Mme. Eames's mother wrote that on the contrary, Mme. Eames's performance has met with great praise from Mr. Puccini.

However, the original statement made in this paper, that there had been friction between Mr. Toscanini and some of the artists of the Metropolitan company on the score of interpretation of rôles, did have justification in the case of Geraldine Farrar, to whom Mr. Toscanini ventured to make some suggestions with regard to her conception of the part of *Marguerite* in "Faust."

It may be well to add that the story printed in some papers to the effect that Louise Homer had on one occasion been ordered to leave the stage, has no foundation whatever, as no one who knows Mme. Homer could have believed for a moment.

Mme. Homer is not only an artist of the first rank, but a lady, and never would have placed herself in any position as to call for so severe a reprimand on the part of the conductor.

You will remember that I told you, in my last effusion, that the stories cabled to the effect that Massenet, the composer, and his friends, were greatly exercised over the assumption of the rôle of *La Jongleur* by Mary Garden, and that it had been taken up by her, in defiance of their protests, had no foundation.

Miss Garden has now herself come out in an interview. She stated that the stories purporting to come from Massenet in Paris are absolutely false. Massenet gave her permission to sing the part, and furthermore told her that she was the only woman who could do so. Other prima donnas have, it seems, asked for the privilege, and have been refused.

The references to Sybil Sanderson made in the Parisian story—and to which I also referred—Miss Garden also characterizes as unfounded, and should not have been given currency, in view of the fact that Miss Sanderson has been dead now for four years.

What will perhaps interest musicians most is Miss Garden's statement that she sings the rôle exactly as it was originally written for a tenor, and without alteration of a single note or syllable.

At present Miss Garden is hard at work preparing for her appearance in "Salomé," which, she says, will be a production that the public will find to be so wonderfully artistic as to verge on the marvelous.

If it is, we shall not be disappointed. It is no more than we all expect.

Carl Burrian, the German tenor, who will soon come here again to fill an engagement at the Metropolitan Opera House, has recently exploited himself in the Vienna "Freundenblatt," on the subject of the attitude of New Yorkers, so he says, go to the opera "solely to see and be seen."

In his interview, Mr. Burrian says that large salaries paid to singers in America are greatly over-estimated, as the singer gets only the small part of the money; the rest is eaten up by the agents. He also says that his two rooms in New York cost him \$65 a week, and everything else is expensive in proportion.

Mr. Burrian goes on to say, in his interview, that it is not good form in New York for the audience to arrive before nine o'clock, nor to remain after eleven. "In the boxes," he continued, "they are continually coming and going, and people look at each other instead of what is happening on the stage. The climax of the opera is the intermission between the acts, when women in grand toilettes promenade on the arms of their escorts. Such a glittering of diamonds! If the tenor has a solo in the latter part of the opera, he must sing to himself. The audience is no more. The restaurants have claimed it. The way Wagner's operas are cut is fearful. To hear a thing quickly is the motto of the New World. Gustav Mahler has had to submit in silence to this cutting of Wagner's operas."

What Mr. Burrian says with regard to the audiences at the opera can be applied only to a very small portion—the ultra-fashionable element, which inhabits the boxes. It does not apply, however, to the 95 per cent. of the audience, which always is in its seats before the rising of the curtain and remains till the last note has been sung and played.

And this applies to all the well-dressed people in the parquet, to those in the upper boxes, in the orchestra circle, in the dress circle and even in the galleries.

As it takes that part of the audience which arrives in carriages and automobiles very nearly one hour after the performance has closed to get away, even with the energetic assistance of the police, who hurry the carriages along as fast as they possibly can, it will be seen that Mr. Burrian's charges, so far as they refer to the audience *en bloc*, are chimerical.

Mr. Carl Burrian is evidently sore! German singers who are "great" in Germany often do not go down at the Metropolitan as they expect, for the reason that at the Metropolitan and in New York altogether, there is a higher standard. In Germany, they hear German singers; in France, French singers, a few Italians; in Italy, Italian singers. But in New York they hear the greatest singers of all the world—and necessarily the standard established is the highest in all the world.

Lilli Lehmann, the great Wagnerian singer, whose friends in this country are still legion, is very much exercised because Mme. Cosima Wagner has recently published, without her permission, a number of letters that Richard Wagner wrote to her. And her anger is all the greater, as these letters have been placed "on sale" for the benefit of Mme. Wagner's already comfortable bank account. So Mme. Lehmann has issued a public statement, charging the Queen of Bayreuth with disloyalty and money-hunger.

It seems that Mme. Wagner, who has always herself been anxious to prosecute people who made unauthorized use of her late husband's compositions, has not the same regard for the property of others. Some time ago Mme. Wagner wrote to Mme. Lehmann for the letters which Wagner had written to her. Mme. Lehmann sent the letters, believing that Mme. Wagner wanted them either to satisfy her curiosity

or to use portions of them for some biographical purpose. To her great astonishment, Mme. Wagner, before she returned the letters, made surreptitious copies of them, for publication in a work entitled "The Letters of Richard Wagner."

In this matter, public sentiment will be unquestionably with Mme. Lehmann.

The Klein Sunday Afternoon Concerts appear to be increasing in popularity. Certainly they deserve to, for Mr. Klein gives at popular prices an excellent program, rendered by artists of distinction.

If the concerts do not draw as large audiences as the managers hoped, I think it is due to the fact that the German Theater, which they have chosen, is not well located for such a purpose, and furthermore the auditorium is very cold.

Then, New Yorkers are peculiar. If the weather on Sunday afternoon is fine, they prefer to go out in a carriage or automobile, or to take a walk. If the weather is inclement, they stay at home. In the evening, however, the case is different. Then, having generally secured their tickets in advance, music lovers do go and attend concerts, notably those at our two opera houses.

The Klein concerts, therefore, would be even more successful than they are if they were given in the evening, at a more popular and centrally located house than the German Theater. They certainly deserve recognition and success.

There is music and music. Some compositions I cannot conceive of as "music."

One of these, entitled "L'Extase," by Scriabine, was recently given by Modest Altschuler and his orchestra. The best way that I can describe it to you would be with the following recipe:

First catch one dozen musical, night-prowling Tom-cats.

Then get a half-dozen mongrel dogs.

To each dog's tail tie two tin cans. Let loose the cats and the dogs with the tin cans after them, to the accompaniment of Chinese firecrackers, torpedoes and red fire.

And the result will be something near the idea I got of Scriabine's "L'Extase!"

Now and then the printer gets even with the church as well as the musician.

Our good friend, Perley Dunn Aldrich, a well-known teacher of singing in Philadelphia, sends me the following curious printer's mistake made in the program of the Memorial Baptist Church, at Broad and Master streets, Philadelphia.

In the calendar of services for the week, it was announced that at 7:30 p. m. on a certain day there would be an evening service. The subject of the sermon was: "What Is the Use of Going to Church?" and it was to be given in conjunction "with a special musical service of the compositions of Harry Kowe Shelly."

According to the printer, the evening service was to be devoted to this question: "What Is the Use of Going to Special Musical Services on the Compositions of Harry Rowe Shelly?"

It is to laugh! Yours, with all the Good Wishes of the Season. MEPHISTO.

It Has Filled the Bill

BROOKLYN, N. Y., Dec. 19, 1908.

To the Editor of MUSICAL AMERICA:

Enclosed find a check for a renewal of my subscription to MUSICAL AMERICA, which I have always found interesting, for it seems to have "filled the bill."

May it continue to be published under the same business principles. Faithfully yours, M. LOUISE MUNDELL.

J. E. FRANCKE PRESENTS FOR THE SEASON 1908-09 IN AMERICA:

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BLOOMFIELD-ZEISLER AT HOME

The Noted American Pianiste Talks about Her Home and Her Children—Has Something to Say on the Subject of "Critics"—Tells of the Wonderful Growth of Musical Culture in Chicago, and Discusses Her Future Plans and Ambitions

You have sent up your card and you knock at the door of a suite in the Holland House on Fifth avenue. You are received by a lady in plain black, who is the companion and secretary of Mrs. Fannie Bloomfield-Zeisler, the noted and greatly beloved American pianist. She tells you that Madame will be ready in a few moments.

Presently Mrs. Zeisler appears. It is some years since you have met her, but time has dealt gently with her. Her hair is as raven black as when she first came before the public, and that is some years ago. She has the same kindly smile, the same amiable nervousness which characterizes her in private life as well as on the concert platform. She looks at you through strong glasses, for years of hard work and much reading have impaired her sight.

The room is plainly furnished; a desk at the side, a Steinway Grand in the corner, some magnificent American Beauty roses with a card on them, evidently a present from some woman admirer, for Mrs. Zeisler is adored by the women.

You are an old friend, and so she receives you without embarrassment, rushes to the desk and says:

"I must read you a letter I just got from my second boy. You know, my boys are growing up now—the eldest is twenty-two! 'Ah, here it is!' He writes to say that the youngest has been in a fight at school, and, in an effort to wipe a hated rival off the face of the earth, smashed his knuckles against a tree, and so has put himself *hors de combat* for a week or ten days."

As she speaks of her boys, her home in Chicago, and her good husband, who is a distinguished lawyer there, just as one of her brothers is an eminent professor at one of the leading Western universities, her face is all animation.

You see, she did not begin to speak about music, first, but about her home, her boys and her home life. It is characteristic of the woman, and virtually tells what predominates in her life.

"The poor pianists," says she, "with a sudden toss of her head, 'they are no longer engaged by either the managers or the piano houses. To-day the managers engage a piano—and the artist goes along, as a kind of appendix. In this respect, the singers have the advantage over the pianists."

"Yes, I made Chicago my home, because my husband is there. He is a lawyer, you know, who has a large practice. But I love Chicago. There are elements in Chicago which you good people in New York do not appreciate. The city has its civic pride, which New York has not, and while our business men are hungry for the dollar, I think when they have got it that they are most disposed to do something practical for the advancement of musical culture and musical education. However, when the project was made to establish a home for the Theodore Thomas Orchestra, do you know that it was not the money of the very rich which made the scheme a success, but the money of the masses! There were many poor people who subscribed their 25 cents and 50 cents to the project."

"Chicago is a big, bustling, hustling city, but there is a splendid home life there, and the general attitude toward musical endeavor is kinder than it is even in New York or in Boston."

"What do I think of the critics? Ah! that is a leading question. Perhaps I would scarcely dare to say what I really think, especially as, with rare exceptions, they have all been so kind to me always wherever I played, here or in Europe."

"If there is a point, however, on which I would be inclined to differ with the critics, it is their assumption of the right to tell the artist how he or she should play, how to take a certain passage, or the tempo at which a composition should be taken. When I render a composition, I do so from my conception of what the composition means to me, and I endeavor to give that conception to my public. What right has the critic to set up his judgment against mine—I, who am the artist?"

"I have heard Busoni play a composition, one which I have played. He played the same notes that I did, though I differed absolutely with him in the interpretation. Yet I admire him greatly as an artist, though I have not the same conception that he has of a certain composition. Would

that give me the right to adversely criticize him?"

"What am I going to do after my European tournee? Indeed, I can scarcely say. I have won all the glory and fame that perhaps a woman could desire. I have been enabled to lay by a little money to help my children. I have a beautiful and happy home life—what more could a woman desire?"

"Perhaps, before long, I may retire. But what shall I do? I am too nervous, too full of life and ambition to sit down and do nothing—too accustomed, perhaps, to public life. What shall I do?"

"Ah, what is the suggestion you make? Devote myself, with some of the many public-spirited women in Chicago, to bringing good music home to the people, organize some concerts for the people at a very cheap price, not so-called 'popular' concerts—real popular concerts—bring music into the lives of the poor factory girls?"

"Yes! That would be a splendid idea. It would appeal to me. Perhaps some day, and before long, I may take it up."

"Au revoir!"

The Activities of Chicago Musicians

CHICAGO, Dec. 21.—Saturday morning in Music Hall three one-act plays were given by pupils of the School of Acting of the Chicago Musical College, under the direction of the well-known players and instructors, James Gilmour and Marshal Stedman.

Frederick Carberry and Agnes Lapham gave a joint recital of Russian compositions before the Woman's Club in Milwaukee, December 17. Mr. Carberry sang selections from Tchaikowsky, Rubinstein, Borodini, Arensky, Rachmaninoff, Grünbaum and A. von Lvoff, in his usual finished style, and Miss Lapham chose numbers by Rachmaninoff, Liadow, Rubinstein, Ilyinsky and Tchaikowsky, which were played in a manner that showed her thorough understanding of the Russian composers.

Pupils of T. S. Lovette and Max I. Fishel, assisted by Daniel Protheroe, baritone, and Mrs. Max I. Fishel, reader, gave a successful concert at Marquette Hall, La Grange, on December 15. All the numbers were so thoroughly enjoyable that a desire was expressed to have the entire program repeated later in the season with a guarantee for capacity house.

Etta Edwards, the well-known vocal teacher, will give a number of recitals starting after the first of the year at her studio, at No. 5140 Madison avenue.

Max Oberndorfer gave a lecture on "Pelléas et Mélisande" at the Lake View Woman's Club. Miss Anne Shaw Faulkner lectured and the reader was Mrs. Johnson.

Thursday evening at Assembly Hall, Fine Arts Building, several of Georgia Kober's pupils were heard, among them Miss Schwartz, Miss Burgess and W. F. Wentzell. They all played well and were a credit to their teacher and to the Sherwood School, of which Miss Kober is a member.

Myrtle Irene Mitchell, the popular young mezzo-soprano, was the artist on Tuesday, December 16, at the South Side Woman's Club. Her voice is full and rich and she sang artistically a group of English songs with great success.

Elaine De Sellem, the well-known Chicago contralto, sang "The Erl King's Daughter," by Gade, before the Liederkranz Club of St. Louis. The papers were unanimous in praising her beautiful voice and perfect enunciation.

The Chicago Conservatory gave another students' recital in Cable Hall on Monday evening, December 21. The program was presented by pupils of George Lewis, who played the second piano. The numbers were contributed by Leroy Goodyear, Adeline Werner Lee, Aubrey Withers, Elizabeth Doak and Helen Crossett, all of whom played creditably.

Ernesto Consolo, the eminent pianist, has been booked for an extended tour through the Southern and Western States. Mr. Consolo is under the direction of W. K. Ziegfeld.

TINA LERNER'S SUCCESS

Boston, Worcester and Hartford Audiences Applaud Her Playing

BOSTON, Dec. 21.—Tina Lerner, the Russian pianist, now in America, has been playing with immense success, and has deeply impressed the public, the critics and the musical profession. On Monday she was the soloist at the musicale at Hotel Somerset, and she scored an enormous success before the audience of 800 or more of Boston's élite, at the first of Mrs. McAllister's concerts.

The next day she appeared as soloist with the Boston Symphony Orchestra in Worcester, and her success with the members of the orchestra was no less than with the immense public which filled the hall. It is a triumph indeed to impress such keen musicians as the members of the Boston Symphony Orchestra in such a distinct manner as did Tina Lerner.

She then appeared in Hartford on the 16th in recital and was there also immensely successful. The Hartford *Daily Courant* in writing of her the next day said: "She has a peculiarly fine touch; she plays with a certain caressing of the keys that makes her instrument respond to all her calls upon it for power and beautiful tone. The playing rose above the level of fine concert work; it was exquisitely graceful and beautiful." D. L. L.

An English pupil of Godowsky's, named Harold Brewerton, has made his London début.

BEETHOVEN PROGRAM HEARD IN CHICAGO

Thomas Orchestra Observes 138th Anniversary of Great Composer

CHICAGO, Dec. 21.—The Theodore Thomas Orchestra, in accord with its reverential custom, celebrated the anniversary of Beethoven, at the last concert. As time goes on this anniversary proves to be a more important and potential function, likewise significantly fashionable.

The selections on this occasion by Director Stock were made with scholarly care and adroitly contrasted for sustaining interest. Aside from the rather rarely given fourth Symphony in B Flat, the chief source of supply was the great opera "Fidelio," which represented such repeated and painstaking efforts on the part of the master to create for it overtures. As a finale of this interesting day's offerings, the Theodore Thomas arrangement of the Kreutzer Sonata was given.

The light and joyous character of the Symphony, probably the sprightliest of the noble sisterhood, is so readily comprehended that the most indifferent auditors are delighted to listen. The orchestra approached the task of this day with rather reverential feeling and made animate the works of the master in a fashion at once brilliant and sympathetic. The several movements of the symphony showed remarkable ensemble playing with wonderful balance of the many parts, admirable precision of movement and remarkable clarity of tone. The same characteristics were also marked in the "Leonore" overtures and the Variations from the "Kreutzer" were charming in their appeal, and poetic progression. C. E. N.

GUSTAV BECKER LECTURES

Well-known Teacher Gives Interesting Talk in His Studio

Gustav L. Becker recently gave a studio talk to his pupils and friends on "The Spiritual Point of View of Musical Interpretation in Performance and Teaching."

Art expression, if it is to be a true and beautiful representation or demonstration of thoughts and emotions, requires of the artist a close conception of what the emotions or thoughts are, as well as an adequate resource and perfect control of the means of expression, he maintained.

"Now when that which one wants to express is essentially non-material, one will, to a proportionate extent, be hampered at the moment of final delivery, if one lets his mind dwell on the physical knowledge, mathematical analysis or mechanical efforts," said Mr. Becker. "These all may have been necessary in preliminary preparation, but the very purpose of the latter should merely be to remove apparent physical impediments, to close up wrong or exaggerated impressions of values and proportions and to acquire useful habits such as will later on save effort in matter of routine detail."

Mr. Becker spoke about an excellent method for developing technique, which the author had named "From Brain to Keyboard," but in order to satisfy the higher spiritual standpoint, one must complete the circle by going from mind (through brain and muscles) to tone, and back again to mind.

"Some musicians play with both feeling and expression, but what maudlin, mixed, incoherent and aimless emotions do they betray!" he continued. "Others merely imitate mechanically the dynamics and rhythmic inflections of their teachers, or of other players whose playing they consider authoritative. In teaching, the spiritual point of view should illumine and make more readily assimilable to the pupil's mind all the so-called dry technical and theoretical work."

A program of compositions by MacDowell, Sterndale Bennett, Chopin and Liszt was performed by the advanced pupils of Mr. Becker, the principal artist being Grace Ewing, contralto, who was particularly successful in her singing.

Werrenrath in Erie, Pa.

Reinald Werrenrath, the New York baritone, recently sang at a concert of the Harmony Club in Erie, Pa. Each of his numbers was received with such persistent applause that he was compelled to respond to many encores. The large audience appreciated fully his excellent quality of voice, his clear diction and his dramatic power.

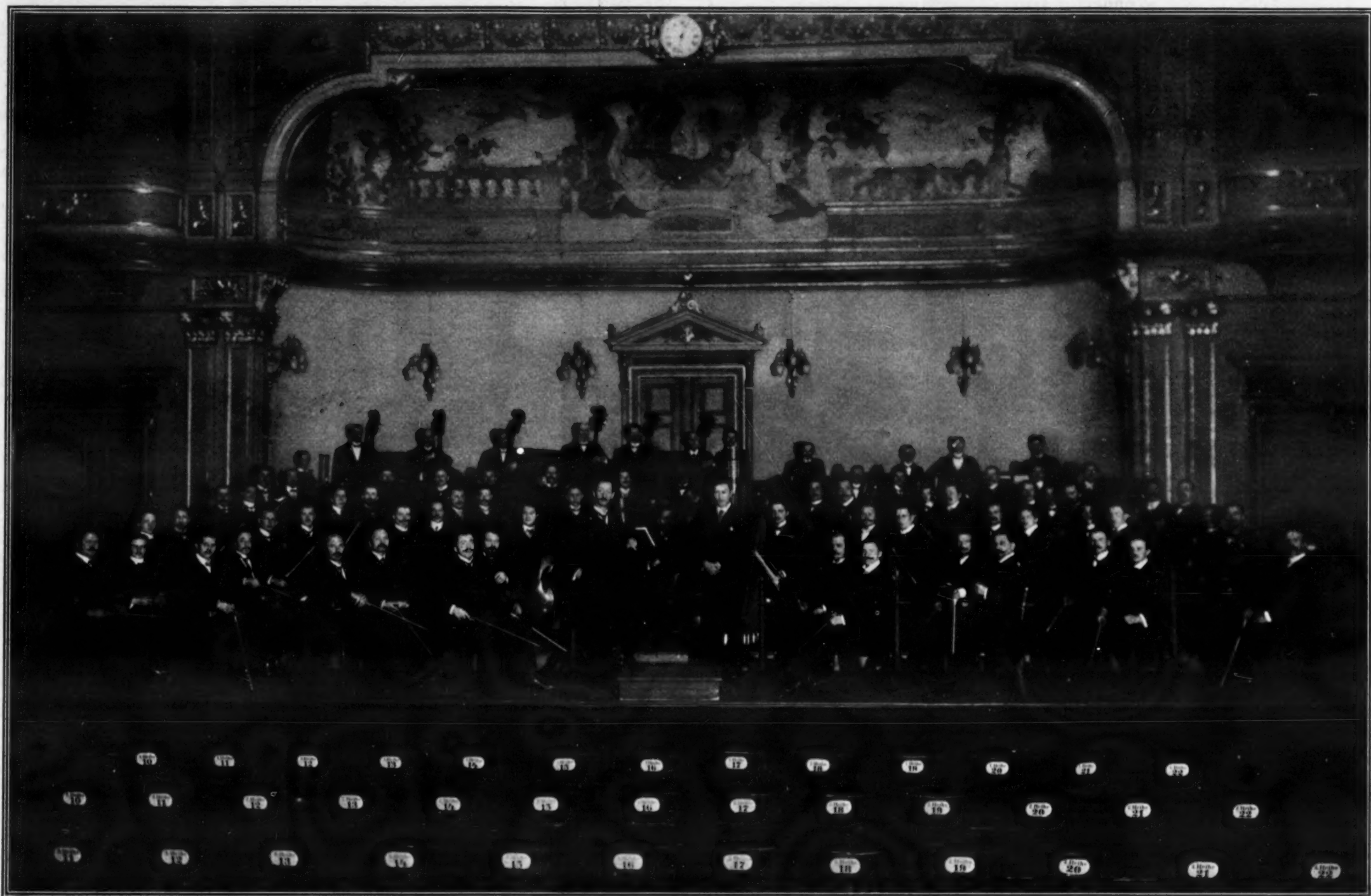
An Unidentified "Fiddler"

August Gemunder & Sons, the well-known violin dealers of No. 12 East Twenty-third street, New York, have gotten out a unique advertisement of interest to violinists. It consists of the picture of an old violinist, with the question, "Who is he?" Answers have been received from many sources containing guesses which range from Ole Bull to "The man that wrote the 'Arkansas Traveler.'" The identity of the player is still unguessed.

Two Thousand Attend Organ Recital

NEW HAVEN, CONN., Dec. 21.—Over 2,000 people attended the first of a series of organ recitals in Woolsey Hall recently. The recital, which was given by Professor Harry B. Jepson, consisted of music appropriate to Christmas. W. E. C.

DRESDEN'S NOTED PHILHARMONIC ORCHESTRA WHICH COMES HERE IN THE SPRING



The Dresden Philharmonic Orchestra, which comes to this country next Spring for a four weeks' tour, is already engaged for the festivals at Syracuse, Toronto, Detroit, Spartanburg, Greenville, Columbia, Nashville, Memphis, Fort Smith, Lawrence, New Castle, and other cities. This famous European orchestra has been conducted and warmly praised by such leaders as Mottl, Tschaiowsky, Rubinstein and Richard Strauss, and is the regular Gewerbehaus Orchestra of Dresden.

An Orchestra for Worcester, Mass.

WORCESTER, MASS., Dec. 21.—A meeting of prominent musicians was held here recently for the purpose of forming an association to encourage the study of classic music in orchestral form. Charles F. Hanson was chosen as director and Eleanor B. Salamdi as secretary-treasurer. The rehearsals will begin in January and it is expected that Mr. Hanson, who is a musician of experience and ability, will be able to do excellent work with the forty players who have enrolled their names.

When Eugene Ysaye was playing Vitali's Chaconne in London, the other day, the first string of his violin snapped during

the last movement, but he retained his composure and finished the work with the aid of the A string, although another instrument was within reach.

Miss Grimm in Indianapolis

Litta Grimm, the new mezzo-contralto, will spend the holidays at her home in Winchester, Indiana, and will fill engagements in Chicago and Indianapolis during her stay.

The Schubert Glee Club gave its twenty-third season's concert at the Auditorium of the Jersey City High School on December 8, under the direction of Elliott Schenck. Giuseppe Campanari, baritone, was the soloist.

How Constantino Saw a Parade

Florencio Constantino's manager is the authority for a good story of the Hammerstein tenor's peculiar indifference to how "ithers see" him. When they were stopping at the Hotel de Rome, in Berlin, they learned that the annual parade of the troops before the Emperor would pass the hotel. The easy-going tenor has a habit of spending a long time at his morning toilet, usually in his pajamas, to the accompaniment of his own voice. On the morning of the procession nothing would hurry him in dressing, although he wanted to see the soldiers. A commotion in the street was caused by a false alarm that the head of the column was close to the hotel. Mr. Bauer,

the manager, rushed to the signor's room, and urged him to hurry. Accomplishing nothing, he returned to a window overlooking the route of the parade. Before long it appeared, and suddenly overhead he saw, to his dismay and to the amusement of the crowd, the well-known figure of his good-natured charge seated in a balcony clad in pink pajamas enjoying the stirring sight of a German military parade passing along "Unter den Linden."

Kathi Lanner-Geraldini, at one time a celebrated dancer and a daughter of Josef Lanner, the composer, is dead in London, at the age of seventy-seven. Until recently she was ballet mistress at Covent Garden.

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THE MASON AND HAMLIN PIANO

ECHOES OF MUSIC ABROAD

CHIEF among the promoters of the Italo-Argentine Opera Trust, organized a few months ago, is Louis Lombard, the American violinist-millionaire, one time of Utica, N. Y., later of Wall Street, now of Lugano, and one of the most picturesquely situated *châteaux* for miles around. As principal stockholder and president of the new "combine," he is in a position to make his influence felt over a large operatic territory. Lucky the young composers who enlist his interest in their stage works!

This Trust is the result of the amalgamation of the Italo-Argentine Society of Buenos Aires, which controls the leading opera houses in South America, and the Societé Teatrale Internazionale, which recently purchased the Costanzi in Rome for \$460,000. Other opera houses recently added to the syndicate list are the Carlo Felice in Genoa, the Reggio in Turin, the Bari Opera and the Parma Opera. In South America the fourteen leading opera houses in Argentine, Uruguay, Brazil, Chili and Peru, and many theaters, besides, are subject to the company.

When the plan for this combine was first mooted Oscar Hammerstein was invited to co-operate, but he was unable to scent any advantage accruing therefrom. As it is, Mr. Lombard's associate stockholders include the Viscount di Modrone, of La Scala, Milan; Count San Martino, of Santa Cecilia, Rome; Signor di Sanna, of the San Carlo, Naples; Sonzogno, the publisher, and Signor Bocconi.

INTO next year's Bayreuth Festival an element of novelty—it may be the only one—will be infused by the addition of Arthur Nikisch to the corps of conductors. He is to direct the second "Ring" cycle; the first will fall to Dr. Hans Richter, the Anglicized Hungarian. Karl Muck will be in his customary place on "Parsifal" afternoons, while Siegfried Wagner once more will assume the responsibility for "Lohengrin."

The end of another Leap-year finds Siegfried still languishing on the parental branch! Perhaps one romance at a time is all that the House of Wahnfried will countenance. Houdon Chamberlain, the Englishman who is going to marry Siegfried's sister Eva, has lived so long in Austria and Germany that he now writes in German as fluently and forcefully as in English. He is a frequent contributor to "high-brow" magazines, on music and many other subjects. Michael Balling, one of the Bayreuth conductors last Summer, is Siegfried's other brother-in-law.

AS co-guest of honor with his bride of a few months at a dinner given the other night by the Glasgow Society of Musicians, Dr. Frederic Cowen, now for several seasons the conductor of the Scottish Orchestra, delivered himself of a few quips on music and matrimony.

In the first place there is a striking resemblance, he thinks, between the divine art and the marital relationship. "Harmony is, or should be, the foundation of both. Occasionally there are a few crotchets. Perhaps there is—at any rate, there ought to be—a common chord running through both." But then, of course, he was talking of "real music," for, you see, "in modern music there is no such thing as a common chord that we know."

"In matrimony, as in music," he went on to say, "there is the dominant, which is usually the wife, and the sub-dominant, which is usually not the wife. In my own particular case the husband plays a very diminished second. I am soon going to start work on an entirely new Sinfonia Domestica—with no apologies to Richard Strauss—and I have already thought out the titles for the four movements. The first, allegro spiritoso, will depict 'Early Bachelor Days'; the second, molto adagio, will have two titles, 'Solitude' and 'Later Bachelor Days'; the third, a romanza con molto expression, will be labeled 'The Meeting'; while the last movement, a rondo giocoso, I will call 'The Rejuvenation of Frederic.'"

FRAU DOKTOR CARL LISZNIENSKI is a name of no significance to the American mind. The possessor of the name, however, is known as Marguerite Melville to a large section of the music world of this country, either through personal contact with her in Berlin or familiarity with her compositions. For over twelve years she has lived in Europe, principally in Berlin with her mother and singing sister, with occasional sojourns in Vienna, worshipping at the Leschetizky shrine,



THE WAGNER MONUMENT IN BERLIN

In that overcrowded park of statuary, the Tiergarten in Berlin, one of the most commanding positions is occupied by the Wagner monument, overlooking the driveway that skirts the park on the south side. Notwithstanding the popularity of the Bayreuth master's works in the German capital, it was not until five years ago that any step was taken to honor his memory with a statue. When this elaborate monument was finally set in place a festival was held by way of celebration. In the attempt made to give the programs as cosmopolitan an aspect as possible, America was represented by the late John Knowles Paine and Edgar Stillman-Kelley, who has been a resident of Berlin ever since. Both of these composers conducted performances of their own works. The monument represents Wagner seated, while grouped about the pedestal are figures representing characters in his music dramas; of these the place of honor at the front is held by Walther von Stolzing.

and now and again a few month's diversion in Paris.

Miss Melville—the formidable "Frau Doktor" seems peculiarly unbecoming to this graceful little American—was one of the month's concert-givers in Berlin. The principal number on her program of piano numbers was Brahms's opus 1, the Sonata in C major; around this she built the Haydn Variations in F major and several Chopin numbers, including the Ballade in F major.

Before the season is over her sister, Minnie Melville, will make her deferred formal debut on the German concert stage. Her voice is a high soprano.

"FAUST" from different standpoints was the oddly conceived program scheme adopted for a charity performance at the Paris Opéra early in the month. The ideas of Gounod, Berlioz, Boito, Wagner and Liszt were all given an airing in the course of ten program numbers, arranged in this way:

Wagner's "Faust" Overture; "Garden" Scene from Gounod's "Faust"; the "Auerbach Keller" Scene from Berlioz's "Damnation of Faust"; "Church" Scene from Gounod's opera; Liszt's "Mephisto" Waltzes; Marguerite's aria, "D'amour l'ardente flamme," from the Berlioz work; the "Call of Nature" from the same source; the

"Prison" Scene from Boito's "Mefistofele"; Gounod's "Walpurgisnacht" Ballet; finally, the closing scene of the "Faust," According to Gounod.

Talk about "seeing double!" There was a different Gretchen, Faust and Mephisto for the excerpts of each of the three operas represented, and in the grand finale the chorus was augmented by all of these various and varied impersonators of the three principals in the legend that has done such honorable service in the interests of poet, painter and composer. Bewildered Parisians went directly to their homes, firmly convinced that as they had already "seen triple" it would be the better part of wisdom to ignore the cafés. The best artists in the company participated, while the or-

"Kapellmeister" Dippel that deals the blow to the ambition of versatile and obliging young singers to emulative tendencies.

Jörn, who has grown up in a few years at the Berlin Opera from the *George Brown* rôles to the *Lohengrins* and *Walthers*, sails for New York on January 5, on a leave of absence lasting till Spring. He is the tenor who accepted with ill grace the Kaiser's outspoken criticisms of his *Raoul* in the rehearsals for the memorably unimportant performances of "Les Huguenots" prepared under the German monarch's august supervision last Spring.

As for Humperdinck, the genial composer has put a stop, once and for all, to the continued reports that he was likely to attach himself to the Vienna Conservatory by renewing his contract with the Berlin Academy of Arts for a further term of years.

AMERICAN names and others familiar to Americans are conspicuous on the roster of singers to be heard at the Teatro San Carlo during the Naples season now opening. Here, among the "special" artists, is Lillian Grenville, the New York soprano, who is steadily forging her way ahead, like Edith de Lis and a few other shining exceptions to the throngs of young Americans buried under the debris of wrecked operatic hopes in the music centers of Europe. Here, too, are Alice Powers, another New York soprano, and Beatrice Wheeler, a Boston mezzo-soprano, and still another American named Caroline White.

Who shall say that the San Carlo is not cosmopolitan? Besides this representation of Uncle Sam's singers there is Félicia Litvinne, to be a well-upholstered French *Brünnhilde*, and she will have a compatriot in one Gillon, a tenor; then there is a tenor named Vignas, one of Spain's first-rankers; the Irish tenor, John McCormack, and a German basso named Kaschmann. And where have we heard of Amadeo Bassi and Mario Ancona before?—the departed singers of the Manhattan's first two seasons are not yet forgotten. To these add Borghatti, a dramatic tenor of some prestige in his own country and South America, also Gemma Bellincioni, dramatic soprano, Emma Carelli and Carmen Melis, likewise of the soprano persuasion, and Mattia Battistini and Titta Ruffo as baritones of the first corps of artists.

This year's repertoire includes "Thais," Cilea's "Gloria," "Carmen," "Aida," "Roméo et Juliette," Thomas's "Hamlet," Mascagni's "Radcliff," Wagner's "Die Walküre" and two French ballets, the "Coppélia" of Leo Delibes and Louis Ganne's "Au Japon."

ENGLAND'S censor has removed the ban that has prevented "Samson et Dalila" from being produced on the opera stage. Consequently, London, long familiar with the Saint-Saëns work as an oratorio, will see it for the first time, as well as hear it, at Covent Garden next Spring. The *Samson* will be our own Charles Dalmorès.

The reason that England has been denied operatic performances of the work heretofore lies in the fact that it deals with a biblical subject.

AUSTRALIA, too, has its German singing societies. Though we are prone to attribute its inhabitants' love for choral music to the English and Scotch blood in their veins, the oldest choral society in the country is the German Liedertafel of Adelaide. It held a festival a few weeks ago by way of celebrating its first half-century mark.

QUOTING the opinion of a celebrated German that "Wagner is bad for youths; he is fatal to women," the London *Daily Telegraph* is at a loss to understand the second statement. It admits that the much-maligned and long-winded *Wotan* frequently has sent people of both sexes to sleep, but it has never heard of his driving anyone to suicide.

IN Nice a marble tablet on the house in which Paganini died has just been restored. It bears this inscription: "From this house, on May 27, of the year 1840, the soul of Paganini rose to the sources of eternal harmony. The mighty wizard of magic tones rests in the earth; but in the gentle airs of Nice their supreme charm lives on." J. L. H.

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OPERA SINGER GOES INTO BANKRUPTCY

Alice Nielsen's Secretary Says Old Ex-Teacher's Claim Is Cause for Her Petition

Alice Nielsen, formerly the star of the San Carlo Opera Company, of which Henry Russell was director, has filed a petition in bankruptcy, setting forth that she owes \$7,200.50, and has only \$75 assets, consisting of clothing, which is exempt. Miss Nielsen, who is living at the Hotel Willard, on West Seventy-second street, through her secretary, gave a unique explanation of why she has become a bankrupt.

According to Miss Nielsen, one Max Decsi, was her teacher about sixteen years ago, in Kansas City. Decsi, she says, claims she owes him \$1,450. Miss Nielsen, who is Mrs. Benjamin Wentwig in private life, declares she does not owe Decsi this money, and that he has persistently sought notoriety by endeavoring to make her pay through the courts. In order to stop the alleged attempts of Decsi to make capital out of the matter, Miss Nielsen had the bankruptcy papers filed.

Among the creditors mentioned are Samuel S. and Lee Shubert, \$1,900, for money loaned, and Charles Joseph, of No. 3 West Thirtieth street, \$2,200 for goods sold and delivered to the petitioner.

Youthful Pianist Plays

Etta Stroker, of New York, a youthful pianist of fifteen, gave a concert with Mme. Myota, on December 18. She played the Etudes in C Sharp Minor and G Flat Major of Chopin, the Scherzo in B Minor, by the same composer; a Sarabande by Hiller, and the "Caprice Espagnole" by Moszkowski. Miss Stroker, who is a pupil of André Benoist, displayed good technical development and rather mature ideas of interpretation.



ALICE NIELSEN

It is possible that Frances Rose, an American, now singing in Berlin, may have a rôle in the first performance of "Elektra" there.

RUBINSTEIN CLUB HONORS CHAMINADE

Famous French Woman Is Given Farewell Reception at Society Concert

The Rubinstein Club, of New York, William R. Chapman, director, gave a concert on December 17, in the grand ballroom of the Waldorf-Astoria. The affair, which ended with a dinner, was in the nature of a farewell to Mme. Chaminade, the famous French composer, who was present as an invited guest. An informal reception, during the intermission, was given Mme. Chaminade; those who assisted in receiving were Mrs. Harry Wallerstein, president of the club; Mrs. William R. Chapman and Mrs. Donald McLean. A laurel wreath was presented to the composer by the club.

The program was furnished by the Rubinstein Choral, under the direction of William R. Chapman, an orchestra from the Manhattan Opera House, and Roland Paul, who appeared in several numbers, and was encored repeatedly. He displayed a voice of exquisite quality and showed a keen sense of artistic values, in the performance of an aria from "La Bohème" and a group of three songs. The singing of the club was of its usual excellence and proved pleasing to the large and socially-elect audience.

How Hammerstein Won "Elektra"

When the future biographer of Oscar Hammerstein sets about his task he will not be hampered by a lack of printed assistance, but rather will be at his wits' end to know just where to make cuts. Is it not high time that some patient, enterprising soul began a collection of Hammersteiniana or prepared a bibliography of the intrepid little impresario? The claimants for the honor of having suggested that the rôle of Jean the juggler in "Le Jongleur de Notre Dame" be transferred from a tenor to a soprano are as numerous as aspirants for the credit of having invented the telephone. Messrs. Campanini, Renaud and Gilibert have declared that the happy thought which made the little

opera a New York success first occurred to them individually, and they immediately carried the novel idea to Mr. Hammerstein. Mary Garden herself permits the fact to be known that for many years it has been her ambition to sing the part. Meanwhile the hero sans peur of the opera war sits apart wearing the Hammerstein smile which comes off now and then, as often, perhaps, as the famous silk hat of Parisian model, and chuckles the Hammerstein chuckle, strokes the stubby Hammerstein beard, and takes another puff at a Hammerstein cigar.

It can be truthfully said that he who would get ahead of Oscar Hammerstein must rise, breakfast and get to work before daylight. Some time ago Andreas Dippel attempted to secure for the Metropolitan Opera House the rights to Richard Strauss's "Elektra." This ultra-Wagner composer is not a man who forgets to look for the best market. Accordingly he made his terms \$10,000 for exclusive rights, heavy royalties, and an agreement to produce "Salomé" and "Feuersoth." Such a contract was far beyond the means of the Metropolitan. Meanwhile Hammerstein had accepted "Salomé" for his opera house, and it was an easy matter for the independent Oscar to agree to these terms.

For the Christmas Service

Organ Prelude:
"Pastoral Symphony" (Messiah). Handel
Hymn:
"It Came Upon the Midnight Clear"
..... Gilbert
Anthem:
"O Thou That Telles Good Tidings"
..... Handel
Hymn:
"O Come, All Ye Faithful"
..... Adeste Fideles
Offertory:
Solo or Anthem, "Nazareth"....Gounod
Hymn:
"Hark, the Herald Angels Sing"
..... Mendelssohn
Organ Prelude:
"March of the Magi".....Dubois
If a third anthem is required use:
"Arise! Shine, for Thy Light Is Come"
..... Elvey
—From the December Circle Magazine.

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WESTERN PIANIST NOW PARIS RESIDENT

Henry P. Eames Established in French Capital With Class of Students

PARIS, Dec. 10.—With her usual acquisitiveness as to gifted Americans, Paris has called and received Henry Purmont Eames as a permanent resident. Mr. Eames is a young man with a musically grateful past. He is but thirty-five years of age now, and to sketch briefly his career, he was graduated from the Northwestern University Law School at Evanston, with the idea of practicing.

He was known to possess extraordinary musical ability and had studied piano from his childhood with W. S. B. Matthews, and afterward with William Sherwood. He deferred to his family, however, who opposed his going into music professionally, got himself admitted to the bar, and entered a law firm in Chicago. In the course of time he gravitated back to his natural work, and severed his business connections to go on a concert tour throughout the West. Thence he came to Europe to study with Clara Schumann for two years.

After his return he accepted the position of director of the department of piano and musical science of the University of Nebraska, which he has held for ten years. With the intention of establishing himself in Europe, Mr. Eames came to Paris with his family in the early Fall of this year and opened studios in the home of Charles W. Clark, No. 12 rue Leonardo de Vinci, who is passing the Winter in London.

Mr. Eames believes that the paramount need among musicians is that of general educational background, and he is well equipped to uphold such a standard. In the Middle West of America he is identified with college and art associations and with free masonry. From Cornell College, New York, he has received the degree of Doctor of Music for his investigations in North American Indian music.

He brings to his work and to his pupils in Paris that invincible combination of faith and enthusiasm which comes out of the West. As a pianist, Mr. Eames possesses inherently that quality which marks in so intense a degree the playing of Harold Bauer—the power of reaching and satisfying his audience. With a beautiful and vibrant tone, he expresses an interpretation that is full of taste, poetry and vigor.



HENRY PURMONT EAMES

Gifted American Pianist Now Identified with the Musical Life of Paris

Mr. Eames lacks none of the essentials of great piano playing. His deficiencies are those that may be easily overcome by sincerity and industry. And as he is not a musician to make compromises with himself short of perfection, there is every reason to believe that he will one day have a place among the world's distinguished artists.

Aiding him in his work in Paris are his wife, who was formerly Clara Bonne Hansbrough, a niece of Mrs. George B. Carpenter, of Chicago, and Alleyne Archibald, of Lincoln, Neb., who has been his assistant in the piano department for years, having graduated under him at the university. She is a pianist who does credit to the gifts of Mr. Eames as a teacher. Miss Archibald will be heard here in recital next Spring and later with orchestra.

LOUISE LLEWELLYN.

"La Dolores," an opera by a Spanish composer named Breton, is to be given its first American performance at the Manhat-

tan Opera House this season. It has had a great success in Spain, running one hundred consecutive nights in Madrid and in Barcelona one hundred and sixty-five. It has not been so popular with audiences other than Spanish.

SPRING FESTIVAL IN COLUMBUS, MISS.

Southern Woman Plans Musical Feast for College Students and Music Lovers

COLUMBUS, MISS., Dec. 21.—The department of music of the Industrial Institute and College, of this city, of which Weenah Poindexter, pianist, is director, is planning the most ambitious season of concerts and festivals that this state has ever seen.

Two artists, Frank Croxton, bass, and Theodor Bohlman, pianist, have already appeared; the remaining concerts will be given by Fannie Bloomfield-Zeisler, Arthur Hartmann, and Calvé. The annual Spring festival will be given by the Ben Greet Players, assisted by the Russian Symphony Orchestra.

These festivals, which are the largest in Mississippi, and among the most important in the South, are the result of the work of Miss Poindexter, who has displayed great talent for organization and has guaranteed the financial outcome of many of the undertakings. Under her direction the College has grown rapidly and is now educating many young men and women in a thorough and comprehensive manner.

Miss Swift's Recitals of Children's Songs

BOSTON, Dec. 21.—Bertha Wesselhoeft Swift, who has won success by her interpretation of songs for children, is to give her first Boston recital of the season at the Tuilleries, January 2, and is to give a similar recital in New York early in March. She has been engaged to give a recital in Providence, January 27, and has a number of other excellent engagements. A number of Miss Swift's pupils will give a concert in New Bedford, Mass., January 9. Miss Swift has been giving considerable attention to her teaching this season and has a large and successful class of pupils. Miss Swift gave successful recitals in Worcester and Milton, Mass., early in December.

D. L. L.

Karl Klein in New York Again

Karl Klein, the young violinist, who has been touring this country with a concert company headed by Emma Calvé, has just returned to New York after filling many important engagements in the last few weeks. He has appeared in Ottawa, Toronto, Rochester, Washington, St. Louis, Little Rock, Nashville, Memphis, Chattanooga and other important cities. Mr. Klein has aroused great enthusiasm by his excellent playing wherever he has appeared, often winning several encores. The critics of the various places in which he has played have recognized in him a virtuoso and have praised his work accordingly.

Countess Cassini a De Reszke Pupil

PARIS, Dec. 10.—Countess Cassini, a daughter of the former Russian Ambassador in Washington, is studying with Jean de Reszke, who speaks enthusiastically of her voice and dramatic ability.

MILWAUKEE CHORUS IN NOTABLE CONCERT

Wilhelm Heinrich, Blind Tenor, Assists the A Cappella Choir

MILWAUKEE, WIS., Dec. 21.—The Milwaukee A Cappella choir recently opened its fourteenth season with a successful concert at the Pabst Theater, at which Wilhelm Heinrich, the famous blind tenor, was the soloist. While the audience was not as large as in the early days of this organization, plenty of enthusiasm was shown for the excellent work of the evening.

Wilhelm Heinrich, by his pathetic rendition of Handel's aria, "Tis Night About Me," moved his audience to tears. He also scored a great success by his expressive singing of some Schubert and Brahms songs, of a setting of Tennyson's "Maud," and, lastly, of a group of modern German songs, most of which were new in Milwaukee.

Prof. William Boepler's chorus now numbers 120 voices and has regained nearly all of its old-time efficiency, as was evident in the presentation of the double chorus of Mendelssohn's setting of the psalm, "Why Do the Heathen So Furiously Rage Together." An interesting German choral of the seventeenth century, an encoored evening song by Loehr, and Herbeck's "An Evening Mood," scored much applause.

The Jaffe String Quartet recently gave another successful chamber concert in Milwaukee. The César Franck D Major Quartet, which served as an introduction, seemed to be especially adapted to these popular chamber concerts; the three movements were played in a clear and well-defined style. Beethoven's fourth quartet of opus No. 13 was again a favorite. Frederick Wergin, tenor, was well received in his rendition of three songs.

The fifth historical concert presented this season by Eugene Luening dealt with the works of American-born composers. The selections comprised the works of seventeen of the most prominent American composers for piano and voice. Instrumental works of such well known writers as MacDowell, Frank Van der Stucken, Horatio Parker, Holden-Huss and Reginald de Koven were played, and songs by such composers as E. B. Hawley, Arthur Penn, Chadwick, Eugene Luening, Whitney Coombs and Landon Donald were given. The program proved to be popular with the audience.

M. N. S.

Organist Resigns After Long Service

MARINETTE, WIS., Dec. 21.—Prof. R. W. Pellow, well known musician of Marinette, has resigned as organist of the Presbyterian Church after twenty-nine years of continuous service. In all of the long period of service he has never missed a Sunday.

M. N. S.

Julia Heinrich, a daughter of Max Heinrich, recently gave a recital in Montreal in the course of which she played all of her own accompaniments; the songs ranged from Schubert to Strauss and Reger.

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FROM "MUSICAL AMERICA" READERS

What Is the Proper Place of a Conductor in the Performance of an Opera?

NEW YORK, Dec. 18, 1908.

To the Editor MUSICAL AMERICA:

As a subscriber to the Metropolitan Opera House season, and also a subscriber to MUSICAL AMERICA, permit me a few words with regard to the new conductor, Signor Toscanini, whom Signor Gatti-Casazza has brought over here.

While Signor Toscanini undoubtedly differs in some of his methods and readings from those of other great conductors whom we have heard at the Metropolitan, it would be unjust as well as ungracious not to acknowledge that he is unquestionably a great man, a man who appears to be absolutely conscientious as well as most capable in his work.

But there are times when Signor Toscanini, by the very vehemence of his movements, attracts attention to himself rather than to the performance. This raises the interesting question as to the proper place of the conductor in the performance of an opera. Shall he be subordinate to the whole effect, or is it possible for him to assume a certain individuality without detracting from the general effect? Is it right that he should assume this individuality?

I have heard good musicians speak on both sides of the question. Some have argued that so much of a performance depends upon the conductor that he should be "in evidence" to the public. Others, again, argue that his being in strong evidence to the public militates against the general effect of the performance, for the reason that we go to hear the music rather than to see the conductor.

There is one other point on which I venture to address you, namely, Signor Toscanini's tendency to, at times, work up to such a magnificent climax of sonority as to almost drown even the finest singers the Metropolitan has. This raises, again, another question, as to the proper relation of the orchestra to the singers and the chorus; whether it should, at any time, dominate the musical situation, or whether it should not rather support it and be co-ordinate with it, even in the highest climaxes.

Certainly Signor Toscanini has put a life, a vigor, into the operas he conducts, especially the older ones, for which music-lovers should be grateful to him.

I am sure many of the readers of MUSICAL AMERICA are sufficiently interested in the question as to the position of the conductor in an operatic performance, and particularly with reference to the modern tendency to "star" him equally with the artists, that it would be well if some of them would write you regarding their views.

Respectfully, R. S.

Italy Well Stocked with Singers

MILAN, ITALY, Dec. 7, 1908.

To the Editor of MUSICAL AMERICA:

At present there are not as many Americans as usual in Milano—possibly the late crisis may have something to do with the state of affairs—but the city is flooded with Russians, eager to obtain a chance to appear on the boards, and willing to pay well for an engagement lasting, off and on, for six months a year or even two, for the sake of the experience.

In Milan (the commercial center of music) all engagements are made through agents, of whom there are from seventy-five to a hundred. Most of these publish a long list of their clients, and it is seldom that the same name appears in two different lists. The one now before me—one of the best—gives the names of 933 artists. These may be divided into three classes: (a) Those who do not desire an engagement, having a long contract. Among these are the names of Caruso, Tetrassini, Alda, Bonci, and others equally well known. (b) Those having short engagements, ending in a month or two; and (c) those who have nothing to do.

Here is the list:

	(A)	(B)	(C)	Total
Sopranos	30	96	233	359
Mezzo-sopranos, contraltos ...	33	33	40	106
Tenors	115	49	131	235
Baritones	72	50	61	183
Bassos	29	35	26	100

Remember, this is only one list, that it only mentions tried artists, and that behind these is an army of singers who have studied from two to three years, and are eager for an engagement; that foreigners do not have an equal chance with natives, and one has a little idea of the difficulties a beginner and a foreigner has to encounter.

Caruso with his beautiful voice was floating about Italy for eight years, glad to get a chance to sing now and then in little

theaters at \$1 a night, and it was not until he was fortunate enough to get a contract for South America that he became famous. North and South America taught Italy to value him. Another great artist, now singing in New York, almost starved here; time after time he tempted fate in little towns, only to be "protested," until outside of Italy a Queen admired his voice, and his fortune was made.

If one has the "divine spark"; is willing to sacrifice everything for his art, let him go into the battle an "enfant perdu," knowing all its perils, but young girls and boys should not be allowed to rush into the fray, thinking it a frolic.

EMIL BRIDGES.

An Admirer of Ellen Beach Yaw

NEW YORK, Dec. 8, 1908.

To the Editor of MUSICAL AMERICA:

Do you know why Ellen Beach Yaw was not engaged at the Metropolitan Opera House this season? It is a sore disappointment to a great many of the patrons of that house. She certainly won a great success at her trial performance of "Lucia" last season. There was not one of the critics that did not speak well of her in the papers. Her debut was far superior to any soprano that the Metropolitan has produced this season.

She is young and attractive, her voice is beautiful throughout her range, and her acting, while good, would improve, as did that of Caruso. In fact, who in the past few years has gone through the trying ordeal that Mme. Yaw went through last year and made such an impression?

I am not a critic, not a thorough musician, but I am a constant opera-goer, and what I have here written is the sentiment of numerous people of my acquaintance. With the exception of the "peerless" Sembrich no coloratura soprano has won the favor that Mme. Yaw has, nor would succeed as she did in becoming the successor of Mme. Sembrich. Yours very truly,

METROPOLITAN ENTHUSIAST.

Attractions During the Holidays

SAVANNAH, GA., Dec. 14, 1908.

To the Editor of MUSICAL AMERICA:

I am planning to bring a party to New York during the Christmas holidays. Will you kindly let me know, if possible, the various attractions from Sunday, December 27, to Monday, January 4, outside of the two opera houses?

Thanking you in advance,

Cordially,

M. TEASDALE.

[The principal musical attractions in New York from December 27 to January 4 will be as follows: December 27, matinee, Symphony Society of New York (Mme. Jomelli, soloist), at Carnegie Hall; Mischa Elman, at the Manhattan Opera House; Klein Concert (Josef Lhevinne), German Theater; December 28, Kitty Cheatham; December 29, Oratorio Society, Carnegie Hall; Isadora Duncan, Metropolitan Opera House. December 30, New York Center of American Music Society, Mendelssohn Hall; Heinrich Gebhard, Mendelssohn Hall. January 2, Florence Gale, Maud Powell and May Muckle, at Mendelssohn Hall. January 3, Mischa Elman, Manhattan Opera House; Klein "Pop" at German Theater; (matinee)

Symphony Society of New York, Carnegie Hall; (evening) People's Choral Union.—Ed. MUSICAL AMERICA.]

No Tour Announced for Lady Churchill

EAST ORANGE, N. J., Oct. 28, 1908.

To the Editor of MUSICAL AMERICA:

Can you please inform me if Lady Churchill is coming to this country this Winter, and, if so, who is representing her?

Yours respectfully,

CHARLES JEROME BOYD.

[No announcement has as yet been made regarding a visit of Lady Churchill to this country.—Ed. MUSICAL AMERICA.]

Wants Ruth Lynda Deyo's Address

PROVIDENCE, R. I., Dec. 16, 1908.

To the Editor of MUSICAL AMERICA:

As a subscriber to your paper, I take the liberty of asking if any of your readers know the present address of Ruth Lynda Deyo, the pianist. Thanking you for your attention, I am,

Very truly yours,

A SUBSCRIBER.

Samaroff as a Teacher

One of the inevitable results of the success of an artist, especially of a pianist, is a rush of young folk who want to be taught. Mme. Olga Samaroff is no exception to the rule. When she was in Paris in October she had enough applications from ambitious pianists to keep her busy the whole of every working day of the week if she had accepted them. But Mme. Samaroff is not yet ready to teach, for her work as a virtuoso takes so much of her time and her energy that she has resolutely refused to take any pupils. She says that after she has had another American tour, which will be next season, she thinks that she will devote some time to teaching but at present she has all she can do with her concert work.

When she made her debut in Paris on October 25 at a Colonne concert, two of the most interested persons in the hall were her old teachers, Delaborde and Widor. She had seen neither of them since she left the Conservatoire and they were hearing her as a ripe artist for the first time. After the concert both of them congratulated her most warmly on the successful battle which she had waged alone and unaided to gain a foremost rank among the pianists of our time. She is unquestionably the most successful of their pupils. Delaborde was her teacher in the Conservatoire and with Widor she made her first serious studies of the Beethoven sonatas.

Choir to Celebrate Anniversary

MEMPHIS, TENN., Dec. 21.—The choir of Calvary Episcopal Church, of this city, R. Jefferson Hall, organist and director, will celebrate its tenth anniversary as a vested choir on December 30. This choir is the oldest vested choir in the diocese. R. Jefferson Hall will also complete ten years of service at the same time.

The Glasgow Orpheus Choir was taken to London for the St. Andrew's Day Concert. Among the soloists were Jessie MacLachlan, a Scottish soprano, who has made several concert tours in Canada, and Antonia Dolores, better known in this country as Antoinette Trebelli.

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"A Singer Without a Voice" Is Wüllner, Who Was Once an Actor

"When an artist is once stamped with a title," said Leopold Wüllner in an interview published in the New York Sun, "it is likely to stick whatever the change may be in him. Now the phrase that I was a singer without a voice might have been true enough twelve years ago, when after various efforts to find myself, as you say in English, I decided to try the concert stage. Since that time I have studied constantly the technic of singing, devoted myself to developing the powers that I had and so made the best of them that to describe me as a singer without a voice is no longer true. But I do not expect to outgrow it. Labels like that, once they are applied to a figure in the artistic world, are likely to stay where they are put."

Dr. Wüllner began life as a professor and university lecturer, but soon gave that profession up for more congenial work.

"After I had lectured for two years at the university," said he, "I came to realize that the life was not for me. I developed very late possibly; that is a characteristic of our natures in Westphalia. I am Westphalian for generations. My father was then the head of the Conservatory at Cologne, and I went there to study for one year and to teach for another. From the conservatory, where I taught choral singing to the elementary classes, I went to the stage, and during a period of eight years acted with the Meiningen company when it was in its best days. There my musical training, which had begun from the time I was a boy at home, went further than ever, although I was busy all the time in the company at the theater.

"Von Buelow was no longer there, but Steinbach, now the great Cologne conductor, was, and he had already made himself famous as an interpreter of the music of Brahms. So Brahms came often to see him, and there the Grand Duke was delighted to entertain such a guest. I was relieved then of all my duties at the theater. Brahms was always glad to hear me sing, especially as I selected for him many of Schubert's songs, which were unknown to most singers. Then I would sing his own songs with him at the piano, and whether we met at the palace in town or at the Duke's country home, Allenstein, we had delightful evenings of music. I never thought at that time of any appearance in concert, as I was too busy acting *Lear*, *Hamlet*, *Romeo* and all the classical rôles of Shakespeare and Schiller. It never occurred to me that I would some day be a singer, and if there had not, just after I had been singing so much with Brahms, been a change in the direction of the theater at Saxe Meiningen I might still be an actor."

"Paul Lindau came from Berlin to assume charge of the famous grand ducal

company and Dr. Wüllner—he is a Ph.D.—left town to take a place in some theater more to his taste.

"Nothing of just the kind I wanted turned



DR. WÜLLNER ON HIS SICILIAN ESTATE

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up," he said, "and the idea occurred to me that I might utilize the vacant weeks by trying a concert of my lieder. So I engaged a hall and announced my first concert. Naturally nobody came but the critics, and there was encouragement for me in that. They declared that there was something new in my interpretations and that there was interest enough in what I did for all those who cared for lieder. I gave a second concert and some more people came, then a third, and there were still more. By the time I had announced my fourth concert there were enough tickets sold to occupy every seat in the hall. Of course it was a small hall. Other cities then wanted to hear me and I began a tour. After that I was a singer and have remained so to this day. So I think now that I have said good-bye forever to the dramatic stage."

"Mise Brun," text and music by Pierre Maurice, was sung in Stuttgart recently.

Allen Hinckley Gives Advice

Allen Hinckley, one of the new basses at the Metropolitan Opera House, has written a characteristic letter to a friend who had asked for information about music study and artistic conditions abroad.

"As far as advice is concerned—well, it is cheap. Germany is, however, in my mind, the real thing. They like Americans, but no one ought to attempt to sing German

as well as Berlin, Dresden and München.

"2. It has a Bayreuth. The only place I know where work is done in an ideal way.

"3. I believe the French and Italian operas are done better in Germany than the German operas are done in either France or Italy.

"One can study here as well as anywhere, but not sing here because it is the Metropolitan Opera House, Manhattan Opera House or nothing, and neither place is one for beginners. I can't sing the praise of Bayreuth enough. Ensemble perfect.

"You may think from this that I am German. It is not so, but one can't help having profound respect for them in artistic lines. I am a Bostonian by birth, and proud of it. Hope this will please you.

THE "SEASONS" GIVEN IN YONKERS, N. Y.

Choral Society Under the Direction of
Will C. Macfarlane Sings Haydn's
Attractive Work

YONKERS, N. Y., Dec. 21.—The Yonkers Choral Society, Will C. Macfarlane, director, gave the first concert of its present season on December 15, when Haydn's "Seasons," with Caroline Hudson, soprano, Cecil James, tenor, and Frank Croxton, bass, as soloists.

The work of the soloists was thoroughly enjoyed by the large audience. Mr. James, who has a mellow voice of ample range and strength, met with remarkable success, and the audience was prompt in showing its appreciation. Mr. Croxton's resonant voice was effectively used in the many bass solos. Caroline Hudson sang with pleasing tone quality and artistic finish.

The work of the chorus, which numbered over one hundred picked voices, was excellent, and reflected great credit on the training of Mr. Macfarlane. There was an orchestral accompaniment. Stanley R. Avery assisted at the organ.

Organist Hattersley's Tribute

NEWARK, N. J., Dec. 14, 1908.

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA seems to be a real necessity to the musician of to-day. I am often astounded at the punctuality and regularity of its arrival each week. I have now taken it for three years, and I don't think I have missed one number in all that time. Best wishes for success.

Yours truly,
W. F. HATTERSLEY,
Organist of St. Patrick's Cathedral.

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JOHN C. FREUND - Editor

PAUL M. KEMPF, Managing Editor

Boston Office:
DELBERT L. LOOMIS
Room 1001, 120 Boylston
Street
Long Distance Telephone
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Chicago Office:
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New York, Saturday, December 26, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

The Operatic Situation

So much has already been published with regard to the operatic situation in New York, the rivalry between the two houses, the performances of the artists, the work of the conductors, the views of the various artists with regard to their rôles, and all the operatic "gossip" which is thought to interest readers—and so much heat has already been injected into the discussion—that it may be well to throw a little light on the subject.

We have, on the one hand, the Metropolitan Opera House, which has now, for years, been the home of grand opera in New York, and practically the center and focus of the operatic life of the country. This season, more than ever before, the directors—that is, the wealthy men who own the opera house, and also are responsible for the finances of the season—have assumed direct control, which naturally places upon them a greater responsibility.

Then we have Mr. Hammerstein's comparatively new venture, run by himself, with his own capital, under his own direction and with a large amount of success and public good-will already to his credit.

It would be unfair, not to say discourteous, to the eminent men of affairs who are back of the management of the Metropolitan, if the public, and especially music-lovers, did not acknowledge a very sincere desire on their part to give us opera of the highest class, with the best artists, orchestra, *mise-en-scene*, that abundant capital, backed by the experience of the manager-in-chief, Mr. Gatti-Casazza, and of Mr. Dippel, the administrative director, can secure.

If the results so far have not been quite what some of the critics and many of the subscribers had hoped for, it must be remembered that many of the older singers are no longer in the prime of their powers; that, while some of the newcomers show the highest talent and ability yet that we have reached a certain situation in what might be called the "market of voices" where the supply is neither equal to the demand nor up to the quality of former years. In other words, there is a paucity of singers, and all the managerial ability in the world cannot make this good.

It is, therefore, but fair that we should

take this largely into consideration in any criticism which we may make of Mr. Gatti-Casazza's work so far, and especially with regard to the work of Mr. Andreas Dippel.

This brings us for a moment to discuss the situation that has lately arisen between Mr. Gatti-Casazza and Mr. Dippel—and which, as is known, has been settled by the directors confirming Mr. Gatti-Casazza in his position as absolute head, and giving Mr. Dippel the position of Administrative Director, or Executive, under Mr. Gatti-Casazza's lead. No doubt, from this arrangement greater efficiency will result.

On the whole, while the new works presented at the Metropolitan, namely, "Tiefland," by d'Albert, and the work of Puccini, "Le Villi," produced last Thursday evening, have not won public favor, there is hope that before the end of the season some new works will be produced by the management which will prove its sincere disposition to bring forward novelties and not merely rely on the standard repertoire.

Some of the subscribers have complained that there has already been too much Verdi in the season, and one writer calls attention in the New York Herald to the fact that on four successive Mondays he has heard "Aida," "Rigoletto," "La Traviata" and "Trovatore." This subscriber suggests that "Falstaff" and "Otello," by the same eminent composer, would be more acceptable to the habits of the old opera house.

German opera does not seem to have the same vogue this season, though, as has been shown in this paper, that is not so much due to any shortcoming on the part of the management of the Metropolitan as it is perhaps due to lack of interest on the part of the opera-going public, due, in turn, to lack of efficiency on the part of the leading singers.

While some of the performances—notably, of "Rigoletto," the other night—at the Metropolitan, have not been up to the standard of former years, others, on the other hand, have been greatly above the standard of former years; and it can be said to the credit of Mr. Gatti-Casazza and Mr. Dippel that so far as the orchestra, chorus, *mise-en-scene* of the productions, in the present season, there has been a most commendable and marked advance, and in a direction where in former years there were, at times, most lamentable shortcomings.

Under the régime of Abbey and Grau, and especially under the régimes of the older managers, such as Maretzek and Mapleson before them, we had fine singers, but the orchestra was often small in number and very ragged in quality, while the chorus was lamentably inefficient and the scenery and general stage effects were tawdry and often absolutely out of character with the operas given.

In a general way, therefore, let us give credit to the managers for a distinct advance at the Metropolitan, with hope that the future will show better results, and so the desire of the eminent men who are behind the Metropolitan, to make the operatic season these distinctive, from the highest artistic standpoint, will be realized.

Mr. Hammerstein appears to have gone from one success to another. The novelties that he has produced have won public favor. The new singers he has brought forward have also won approval. His houses are crowded, and his announcements of further novelties promise even greater success, in the future, than has already been attained.

The rivalry between the two houses has already been productive of larger interest in opera going, for which we must give Mr. Hammerstein all due credit. And this interest has not alone affected New York, but other cities, so that we have seen a new opera house established in Philadelphia, where there is now an operatic season with the two companies playing, one at the new opera house and the other at the old Academy of Music.

Then we have the new opera house in Brooklyn, and the projected new opera house in Boston—with a promise on Mr. Hammerstein's part that within the next two years he will build and open for the public a still finer temple of music than the one which he now so ably directs and controls.

So that we may say that never before has the public in New York been so well served in the way of operatic food, as it is to-day. And the people in Philadelphia and in Brooklyn can be pleased and grateful for the same reason.

In the clash of rivalries between managers and artists—in the rivalries even between newspapers which discuss musical affairs—the one great fact is apt to be lost sight of, namely, that a large number of persons, ranging all the way from multi-millionaires to stage-hands, are greatly interested and are hard at work in serving the public to the very best of their ability. So let us endeavor to be fair and kindly disposed to all those who are trying to do their full duty by the public—whether it be the great business man who gives freely from his means and freely of his time—whether it be the manager from abroad, with whom we should be most patient and courteous, and accord him that fair show which is surely a pre-eminent characteristic of our American people, or whether it be the new artist who comes before us, and who may be perhaps a little nervous at a first appearance.

Finally, let us be grateful that we have so much good music, rendered by such eminent artists, with such splendid orchestras, and choruses, under the direction of such able and conscientious conductors, and with so many men of enterprise and means anxious to give the public the full value of its money.

John C. Freund

Andreas Dippel

Out of the tempest at the Metropolitan Opera House, which resulted in confirming Signor Gatti-Casazza in his position as absolute head, and which gave to Mr. Andreas Dippel the position of "Administrative Director" under Signor Gatti-Casazza's lead, came the revelation that there is no one in the entire company now engaged at the Metropolitan Opera House who enjoys the affection and respect of the artists, of the musical public and of the press, as much as Mr. Dippel does.

While the letter to the Directors of the Metropolitan originated by Miss Geraldine Farrar and Signor Scotti, with the kindest intent, and afterwards signed by Mmes. Sembrich, Eames and Signor Caruso, may have been ill-advised, especially as it was not suggested by Mr. Dippel, it certainly showed the high regard in which Mr. Dippel is held by the leading artists of the company.

During the time the discussion of the matter was before the public there was such unanimity of kindly attitude to Mr. Dippel, not only in editorials in such prominent and influential journals as the *Evening Post*, the *Sun*, and other papers, but in letters to the editors of leading papers by music-lovers and subscribers to the opera, as should certainly establish the fact that the musical world, in a large sense, in this country, honors Mr. Dippel as an artist, as a man and as one who has greatly contributed to maintaining a high standard at the Metropolitan, and also as one ever ready to sacrifice himself, never mind in what shape or for what cause, so that the situation might be saved or greater efficiency result.

And in all the discussion that has taken place, it should never be forgotten that, whether Mr. Dippel has already the experience as a manager which the situation demands, there can be no question but that as an artist he stands in the first rank, and that his devotion to the best interests of the Metropolitan Opera House, and the

tremendous work he has done to meet the wishes of the public, entitle him to the highest consideration at the hands of the directors who are back of the Metropolitan—a consideration which the public has every right to expect and which, no doubt, these gentlemen will be only too ready and eager to afford Mr. Dippel.

It would, as the *Evening Post* says, in a recent editorial, be rank ingratitude as well as poor business, not to keep Mr. Dippel in a position of great importance in connection with the opera house. And when the *Evening Post* accredits Mr. Dippel with having not only worked indefatigably to improve the artistic status of the Metropolitan Opera House, with having brought over the best chorus ever heard here, with greatly improving the orchestra and restoring the so-necessary connection between the scenery and the music, aside from supervising the best performance of "Parsifal" ever heard here, as well as one of the best of "Die Walküre," it is giving Mr. Dippel no more than his due.

In granting Mr. Dippel, therefore, every possible consideration, the directors of the opera house will greatly strengthen Mr. Gatti-Casazza's hands, and will certainly perform an act which will be most grateful to artists, musicians, press—and particularly to the music-loving public—with which, after all, the verdict must rest, and without whose support the Metropolitan Opera House can never be what the directors themselves have stated they hope to make it.

Music in the Far West

The report which H. Godfrey Turner brings back with him from the Far West regarding the success of the Maud Powell Trio on its recent tour is a gratifying indication of the trend of musical development in that part of the country. Easterners are familiar with accounts of crowded, enthusiastic audiences to hear and applaud the few opera celebrities who make their way to the Pacific Coast for concert appearances before and after the New York opera season.

It is easy to understand that when a Caruso or a Nordica is scheduled for an appearance in one of the Pacific Coast cities his or her name in itself is a sufficiently strong drawing card to insure public interest. But when a trio of instrumentalists—composed, it is true, of three really great artists, but artists whose reputations have been won by no sensational means—offers the severest and purest forms of classical musical literature and manages to fill concert auditoriums with enthusiastic hearers as did Mme. Powell's distinguished organization, the results are significant of something more than mere curiosity.

Mr. Turner declares that when programs were advertised in advance prospective concert-goers made it their business to acquaint themselves with the unfamiliar items so that the actual performance could be better enjoyed.

In the cities of the Far West concerts do not follow each other with such rapid succession as in our Eastern centers, and therefore each performance invites more careful and more individual attention. The admirable support of Seattle's Symphony Orchestra, the rapid resumption of San Francisco's musical activities which were paralyzed by the earthquake, the ever-increasing interest in the art as manifested in Los Angeles and other cities of that section are all indications of a musical propaganda, the real significance of which is often lost sight of in an estimation of the country's musical resources.

The message which Mr. Turner brings from the Pacific Slope is reassuring to professional musicians. It shows, at least, that however "opera mad" America may be at the present time, there is still room for the artist who does not rely upon the glamour of the operatic stage nor sensational advertising methods to exploit his or her accomplishments.

PERSONALITIES



Susan Strong

Susan Strong, the well-known American prima donna, who appeared recently at the Queen's Hall, London, is not only a famous singer, but is the owner of a laundry-de-luxe in Baker street, London, to the profit of herself and the satisfaction of a large clientèle. Miss Strong will begin an extended concert tour in the provinces early in the new year.

Nordica—Mme. Lillian Nordica's annual income is said to amount to \$75,000.

Ysaye—Following the example of Fritz Kreisler, Eugene Ysaye is now paying particular attention to the masterpieces of the old Italian composers for violin.

Melba—Mme. Melba is a poor sailor. On her recent trip to America she remained constantly in her berth.

Labia—"When I sing the rôle I confess frankly that I am quite beside myself," says Mme. Labia, the new prima donna now singing in New York. "I am singer and onlooker at the same time. I watch myself acting as if I were an automaton and during the last act I see nothing but red—everything seems red, red, red as blood!"

Damrosch—In a recent interview Walter Damrosch said: "Hitherto music has been regarded much in the light of a feminine accomplishment. That should not be. Every boy should have just as much opportunity to study music as a girl. For, unless a man has had training in his youth, it is impossible for him to acquire a love for symphonies when he is grown up."

Tetrazzini—Mme. Tetrazzini has a King Charles Spaniel, "Jake." He is a sociable little animal, and makes friends with everyone who comes to see the famous prima donna in her sumptuous apartments at the Hotel Knickerbocker. Like all persons with auburn hair, "Jake's" only becoming color is light blue.

Starnes—Dr. Percy J. Starnes, F.G.C.M., organist of the Cathedral of All Saints, Albany, New York, and a well-known concert player, makes a specialty of giving recitals of orchestral music on the organ. He does not use transcriptions in his performances, but plays every composition from the full orchestral score, transposing and arranging as he proceeds. Dr. Starnes is one of the most skillful readers of orchestral scores in this country.

Lichtenberg—Leopold Lichtenberg, the violinist, is a chess enthusiast and spends most of his leisure time playing that game. He is a member of the New York Chess Club.

Zenatello—Giovanni Zenatello, the tenor of the Manhattan Opera House, is a great sportsman. When at home in Italy he constantly entertains shooting parties. It is not an unusual sight in the Summer to see him with an automobile filled with friends starting from his villa on a hunting expedition.

A New Encyclopædia of Music

Frederick A. Stokes & Co., the publishers, of New York, have just brought out (price \$3.00) in one volume, "Stokes' Encyclopædia of Music," by L. J. De Bekker. In the 700 to 800 pages of this volume there is contained a larger amount of matter about musical affairs, composers, artists, musicians, musical compositions than we know of in any other work of the kind, even in works of much larger extent. It can also be said of the "Stokes' Encyclopædia" that it is modern, right up-to-date, and practically indispensable to every musician or writer on musical subjects—or music lover, for that matter—who has occasion to refer to such a work for information.

Some criticism, no doubt, will be aroused by the fact that certain composers of distinction receive little attention, while others of no greater distinction are accorded a much larger amount of attention. Criticism may also be aroused because foreign musicians receive more attention than many of our American musicians, singers and players of note.

Some objection will no doubt be made to the small attention given to our noted writers on musical affairs, editors of musical publications, critics of important papers, for instance, and this objection will be all the more forcibly urged because of the inclusion in the work of the name of the editor of a certain notorious musical sheet whose methods have given him an unenviable notoriety not only in this country but abroad.

With all these blemishes, however, the work stands as the best, most complete, most succinct and useful of its kind yet published. The work is so valuable that we suggest to the publishers that they should revise it each year and so bring it completely up to date every year. This will virtually make it "a year book," and also enable the publishers to remedy any shortcomings, correct mistakes and make it a thoroughly up-to-date work, which is evidently one of the chief purposes of the publishers.

Puccini's Poor Penmanship

Puccini's handwriting is so bad that his publisher employs a special reader for his manuscript. It is said that this same bad writing caused the failure of "Le Villi" to gain the notice of the judges to whom it was submitted.

This opera, which was written while the composer was a student under Ponchielli at the Milan Conservatory, is the first instance of an orchestral intermezzo being employed in place of a drop curtain. Later he revised the score, and separated it into two acts. Through Boito, he succeeded in getting it put on at the Teatro dal Verme in 1884. There was no money to pay the musicians or the management, Puccini's colleagues offered their assistance. History records that the only persons who made any profit were the singers. But every one who took part helped establish the fame of the great Italian composer.

Arimondi's Twenty-fifth Year in Opera

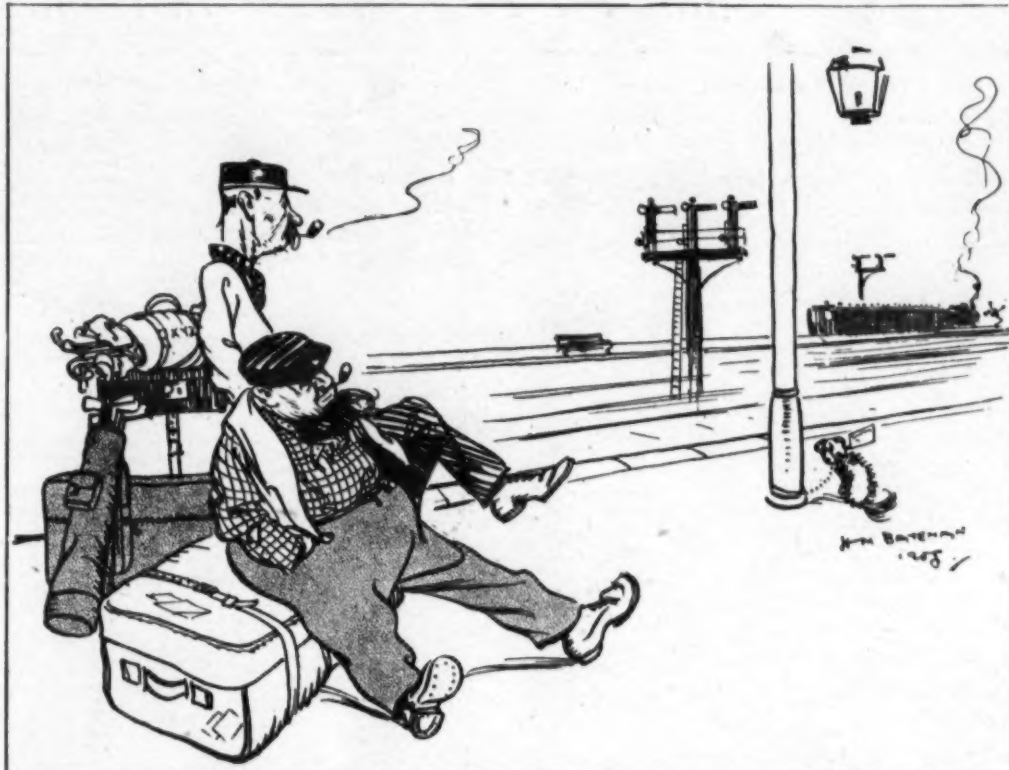
Vittorio Arimondi, of the Manhattan Opera Company, will this year celebrate the twenty-fifth anniversary of his first appearance on the operatic stage. In 1883 he presented himself before Verdi as a candidate for a part in the first performance of "Falstaff," which will be revived at the Metropolitan this season. He stood trembling before the master.

"It is to be hoped," said Verdi, "that you are the bass which your appearance would suggest. Sing whatever will show your voice best."

Arimondi sang an aria from "Simon Boccanegra" and "Calumnia" from "Il Barbiere." Verdi immediately engaged him for *Pistol*, and he made his début in that part.

With Schmedes in New York and Slezak on a leave of absence in Paris, the Vienna Court Opera is dependent upon "guests" for its Wagner heroes of the tenor persuasion. Ernst Kraus, of Berlin, will begin an engagement of several weeks there next month.

SUNDAY TRAFFIC - ON A BRANCH LINE



The Porter's Friend—What's that train that's been standing in the siding all day?
The Porter—Oh, only fish and opera singers.—*London Sketch*.



"Is he really a good violinist?"
"Yes, and an exceedingly remarkable one."
"In what respect?"
"His instrument is not a genuine Stradivarius,"—*Philadelphia Press*.

A well-known operatic conductor once formed one of a select coaching party arranged by an English friend for a trip to Stratford-on-Avon.

It had been observed from the first that the musician evinced no warm interest in the objects of the town associated with the memory of the great dramatist.

"Shakespeare. Oh, yes, Shakespeare," murmured the Italian, wearily. Whereupon one of the party volunteered a hint.

"You recollect, maestro, 'Amletto' and 'Romeo et Julietta'?"

"Yes, yes, I understand," replied the musician. "Ze librettist!"—*Harper's Weekly*.

"What was that sentence the choir repeated so often during the litany?"
"As near as I could make out it was, 'We are all miserable singers.'"—*Boston Courier*.

The choir began the hymn. When they came to the line, "Neither are they afraid," the composer of the music had so written it that it had to be repeated first by the soprano, then by the alto and finally by the bass. The soprano seemed to be of conservative taste and sang the line, "Neither are they afraid." Apparently the alto had departed from the usage of her forefathers, for when she brought out the words, they became "Ni-ther are tney afraid," and it became a serious question which side the bass would take. The bass was an Irishman. Out rolled his rich voice, "Nay-ther are they afraid."

So the question of usage still remained unsettled.—*New York Herald*.

Office Boy—The publisher is much obliged to you for allowing him to see your

songs, but much regrets he is unable to use them.

Composer (eagerly)—Did he say that?
Office Boy (truthfully)—Well, not exactly. He just said, "Take 'em away, Joe; they make me sick."

The Late Comer (anxiously)—How far have they got with the program?

Major Stymie (an ardent golfer)—Seven up and two to play.—*Harper's Weekly*.

She—I heard you singing in your room this morning.

He—Oh, I sing a little to kill time.

She—You have a good weapon.—*Boston Transcript*.

Frisco Musical Club's Concert

SAN FRANCISCO, Dec. 10.—The program of the San Francisco Musical Club's concert at the Century Club on December 3 was made up entirely of French instrumental and English vocal music. The following participated: Augusta Gillespie, Mrs. Robert McC. Nichols, Mrs. Ludwig Larsen, Alma Birmingham, Mrs. H. R. Sproule, Mabel Cuthbert, Mrs. Charles Farrell, Mrs. Charles Barrett, Ida Diserens, Florence Hyde and Mrs. E. E. Young.

People's Choral Union Concert

The People's Choral Union of New York, Frank Damrosch, director, and the orchestra of the Music School Settlement, David Mannes, director Muriel Fisher, principal violin, with Caroline Hudson as the soloist, and a chorus of five hundred voices, will give a concert at Carnegie Hall, on Sunday evening, January 3.

Dr. A. W. Newman Dorland says that the average age of musicians is forty-eight years. He also says that although musicians and poets usually write masterpieces at an early age, man's best work is done between the years of forty and sixty.

A dispatch from Manila says that during the visit of the fleet to that city the battleship *Connecticut* engaged an entire Filipino brass band to alternate with the Marine band in the regular ceremonies of the ship.

In February "The Old Eagle," the opera for which Raoul Gunsbourg supplied the melodic outline and Léon Jehin, the orchestration, will have its *première* at Monte Carlo.

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Rich New Yorkers Pay Fabulous Sums for Pipe Organs in Homes

It has become the fashion in New York to have an organ in your home and, if you are wealthy enough, to have an organist to play it for you. A few years ago there were not more than two or three pipe organs in private houses; now there are at least fifty, and the number is rapidly increasing. In fact, certain firms are making a specialty of building instruments suitable for private residences, according to the words of a leading organist, who in talking to a reporter for the New York Sun, said:

"There are several manufacturers now who build only chamber pipe organs. There are others who build church organs only. A third class sticks to reed organs. Organs for private use are fast gaining in size and cost and beauty of tone. Some of these now in private houses in and near New York are equipped with four banks of keys and are larger in several instances than the best church organs of this city. What is more, so highly perfected is the tone of these instruments that they can be played with the most exquisite chime and choral effects.

"Manufacturers over here have developed the pipe organ into an instrument, for which there is a demand even in Europe, one concern, I am told, sending thirty pipe organs to English private houses during the last two years."

Further inquiry elicited more interesting information, especially in regard to the great cost of these instruments.

"There was a stir in musical circles five or six years ago when Mr. Carnegie installed in his new house in upper Fifth avenue a pipe organ, the cost of which has been estimated at from \$20,000 to \$25,000, although neither the builder nor the owner

ever gave out this figure. At that time it was one of the largest and best organs yet built. Since then there have been organs put in private houses which in cost at least far exceed that of Mr. Carnegie's. Mr. Carnegie, by the way, does not depend on a self-player or on the occasional visitors to enjoy his favorite music. Walter Gale, organist, spending a certain length of time daily at the keyboard.

"Charles Schwab, owner of an exceptionally fine pipe organ, has S. Archer Gibson come and play for him nearly every day, the same organist playing often for Henry Frick, who also has a fine pipe organ. Joseph Pulitzer, George E. Penniman, Charles H. Davis, Frederick G. Bourne, David S. Brown, Elkan Naumburg, E. Clafin, G. R. Sheldon and George Sherman are among the owners of splendid pipe organs of latest design. The late William C. Whitney, when making over the residence at Sixty-eighth street and Fifth avenue, which he barely lived to see completed, included in its furnishings one of the best pipe organs which could be built, planning the architecture of one room with special reference to the organ.

"Thomas F. Walsh recently had a magnificent pipe organ put in his Washington, D. C., house. Dr. F. L. Humphrey, of Morristown, owns what is said to be the finest pipe organ in New Jersey. At the Flagler residence at Palm Beach is the most beautiful toned pipe organ to be heard in all Florida, friends of the owner declare.

"A feature of the dwelling being erected by Senator William A. Clark in Fifth avenue will be a music room fitted with a pipe organ, which, it is predicted, will outclass any private organ yet put up in this country.

"This is the opinion of a man who has inside information on the subject. The cost of the instrument, which has four

banks of keys and is larger than most of the largest church organs of this city, is not far from \$80,000, the highest price, so far as known, ever paid by a private individual for an organ."

MARY GARDEN'S RIVAL AS "MELISANDE" IS A PRIMA DONNA OF 19



Maggie Teyte as "Mélisande"

With Mary Garden in America, Parisian opera goers are now attracted by a new interpreter of *Mélisande*, in Debussy's "Pelléas and Mélisande." She is a nineteen-year-old English girl, Maggie Teyte, who by the freshness of her voice and charming grace of her acting, is reported to have won marked success in this part. Miss Teyte will in all likelihood be heard at Covent Garden before many seasons.

SEATTLE ORCHESTRA IN FOURTH CONCERT

Gives Last Performance of 1908—Organization Shows Marvelous Improvement

SEATTLE, WASH., Dec. 19.—The last concert for the year 1908 was given by the symphony orchestra on December 13; the soloist was Mme. Davenport Engberg, violinist.

The program was as follows: Overture, "Le Roi l'a dit," Delibes; "Russian Airs," Wieniawski; "Airs de Ballet," Ganne; "Lucia," fantasie, Saint-Lubin; Minuet, Beethoven; "Zephyr," Hubay; "Ave Marie," Schubert-Wilhelmj; "Fly Menuet," Czibulka; "The Spinning Wheel," Spindler; "Witches Dance," Paganini; "Lannhäuser," march, Wagner.

The playing of Mme. Engberg won for her several encores, for one of which she played a "Berceuse" of her own composition. She displayed a good tone and a facile left hand technic. The piano accompaniments were played by Franz Boyd Wells.

The orchestra, under the direction of Michael Kegrize, has shown marvelous improvement during the past year and is now an organization that need fear comparison with none. The orchestral compositions on its last program were given with certainty and assurance technically and with plasticity and freedom of expression. The accompaniments were played sympathetically and added much to the success of the soloist.

Mme. O'Brien, the Irish soprano at the Opéra Comique, Paris, is to sing in London during the forthcoming season of English opera at Covent Garden.

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YOUNG PEOPLE HEAR NEW PIERNE CANTATA

**"The Children of Bethlehem" Sung
Under Dr. Frank Damrosch's
Direction**

A large audience, including many children, attended the Symphony Concert for Young People which Frank Damrosch conducted at Symphony Hall Saturday afternoon, December 19. The program was as follows:

The March of the Kings, from "Christus" . . . Liszt
Christmas Songs Cornelius
"Der Christbaum."
"Die Drei Könige."
"Christus der Kinderfreund."
"Das Christkind."

Serenade from "The Childhood of Christ"
(for two flutes and harp) Berlioz
"Stille Nacht! Heilige Nacht!" (Old German
Christmas Carol), arranged by Frank Damrosch
"The Children of Bethlehem," a mystery in two
parts Pierné

CHARACTERS.

The Narrator } David Bispham
A Herdsman }
A Celestial Voice }
The Virgin Nevada Van der Veer
The Star Laura Combs
Jeannette Ruth Harris
Nicholas Fanny Rice
Lubin Miss Underhill
The Ass De Los Becker
The Ox E. A. Jahn

In the performance Dr. Damrosch had the help of a chorus of two hundred children from the public schools of Mount Vernon, trained by Alfred Hallam, supervisor of music in that town, Harold Smith, accompanist, Frank Seely, organist, and the Symphony Society of New York.

The cantata is interesting for its uniqueness, and evidently was inspired by the success of the "Children's Crusade." The newer work is the story of the birth of Christ. The shepherds are transformed into children, and the text partakes of the attitude of a child's mind. After a short poem in which the author of the text and the composer tell their reason for writing the work, the Narrator recites a few lines describing the "frosty night" and the "child-shepherd" watching the "frozen wold," "the fleecy forms of sheep are fading from the uplands . . . 'tis the hour when the call of the herdsmen sighs and dies in the heart of the air, and tall flames make young . . . and fair, the aged faces in the hearthfire's light." Meanwhile, "braving the cold, . . . the shepherd children dance." Then the children sing children's songs:

"Heads of brown and heads of yellow,
Redhead makes a braver show!
Clack, clack! our sabots are dancing,
Round we go!"

The Star sings:
"Noël! Noël! Noël!"
The children again take up their singing;
"Jack and Joan they cried for the moon,
sir,"

and
"One, two, three, four, five, six, seven,
All good children go to Heaven,"
and so on.

In Part II the Virgin lulls the infant Jesus to sleep, while the animals "watch and ward."

The children come and adore the sleeping babe, and like little children they admire "His tiny fingers," and other characteristics of babyhood, and sing of their love for him. Then they depart singing "Adieu" and "Noël."

The music has much that is beautiful and original, and much that is monotonous in its reiteration. First, the work is too long, and added to the other part of the program, made the concert a little tiresome.

Mme. Schumann-Heink and Her European Party



Every week brings new reports of the success being won in Europe by Mme. Ernestine Schumann-Heink, who may now be considered an "American prima donna." The Schumann-Heink party, which is at present in Berlin, is shown in the accompanying photograph. In the top row, from left to right, are Henry Schumann, who is not a relative of the great singer, but one of her protégés; William Rapp, Mme. Schumann-Heink's husband, formerly a Chicago newspaper man; Joseph Schenke, another protégé; in the lower row, from left to right, are Mrs. McDaniel, the young Indian woman, in whose artistic career the contralto has become interested; Hans Schumann-Heink, who is studying music in Dresden; Mme. Schumann-Heink and Katherine Hofmann, the St. Paul pianist, her accompanist.

There is too little contrast of color and melodic material. The chief charm is that which is given to it by the simplicity, purity and naïveté of childhood.

The children sang as well trained children always do, and behaved admirably. The soloists were equal to their parts and made few slips in intonation. Miss Coomb's singing of *The Star* and Miss Van der Veer as *The Virgin* were especially commendable.

The best part of the first half of the concert was the Serenade from Berlioz's "L'enfance du Christ," for two flutes and harp. The playing of Mr. Barrère, first flute, of the Symphony Society of New York, was as usual beautiful and artistic, and far superior to that of his colleague.

Dr. Damrosch's arrangement of "Stille Nacht" by Michael Haydn did not improve that familiar carol. David Bispham's reading and singing were excellent.

Gabrilowitsch and Leschetizky

Ossip Gabrilowitsch, the Russian pianist, who gives a Carnegie Hall recital Sunday afternoon, January 10, gives an interesting description of Leschetizky in a recent interview. Particularly characteristic is his account of an incident that occurred when he first appeared at one of the pupils' musicales at the great master's home.

"Coming from the conservatory and from Rubinstein," says Mr. Gabrilowitsch, "he

thought I must have a 'big head,' and it would do me a world of good to throw cold water on my efforts. I played a Beethoven Sonata, and he certainly did give it to me. I was terribly humiliated, and thought that I could not play a note. I made up my mind then and there to drop music altogether, and, while I was still very young, to take up something else that I might be able to do better. But the next day I had a lesson and he was very nice. He said: 'You need not mind these things, they are for your own good, and do not mean anything else.' It was an experience that I would not like to repeat, as I was a total stranger, and there were a great many people present."

The announcement that Nikisch is to conduct at Bayreuth next year has had the

effect of causing a brisk demand for seats. This will be Nikisch's first appearance at Bayreuth, and it will be a matter of curiosity to note how he gets on with the autocratic Frau Cosima. Herr Weingartner, it may be remembered, conducted there some years ago, but subsequently criticised the managerial views obtaining in a very caustic fashion.

Philadelphia Musical Club Meets

PHILADELPHIA, Dec. 21.—An attractive program was presented at the meeting of the Matinée Musical Club last Tuesday under the direction of Mrs. Becker. The members who took part were Mrs. William K. Holman, Mrs. Charles S. Mills, Clara Dunn, Linda Sprigman, Carol Becker and Marion B. Osler. S. E. E.

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NATIONAL FEDERATION OF MUSIC CLUBS

Associated Societies Arranging Many Christmas Programs—Concerts Given for Charity

MEMPHIS, TENN., Dec. 21.—The press secretary of the National Federation of Music Clubs gave out to-day the following information regarding club activities:

Many of the federated clubs are arranging Christmas programs to be given in the churches, concert halls and institutions of the poor.

The department of philanthropy of the Beethoven Club of Memphis, Tenn., gave a song concert for the pleasure of the inmates of the Old Men's Home on December 16. This was the fourth concert of the season by this department; others have been given in the Old Ladies' Home, the Woman's Refuge, and the County Poor House.

On December 9 the Ladies' Music Club of Topeka, Kan., presented a most attractive program from Schuett and A. Von Fielitz. The program was opened with Romancette, Op. 50, by Miss Garrison, a talented member of the club. Other members taking part in the concert were: Miss Troutman, Mrs. Valentine, Miss Radcliff, Miss Doster, Mrs. Thatcher, Miss Pond, Mrs. Hodgins and Mrs. Wikidal. Mrs. Ellen Parkhurst is the president of the Ladies' Music Club this season and, with the regular line of study, a women's quar-

ter, and the monthly concerts, the club is doing splendid work.

The second concert of the season for the Lake View Musical Society, of Chicago, was given on December 7 at Martine's Hall. The first part of the program consisted of numbers from Dohnanyi, Debussy, Liszt, Schubert, Schumann, Franz, Grieg and Foote. These numbers were given by Effie Marie Haarvig, Justine Wegener and a trio by Maude Jone McFarland, Ina E. Hagenow and Robert Ambrosius. The second part of the interesting program was from Grieg, Schumann, Beethoven, Beach, McDowell and Gena Branscombe. Those taking part in the second half were Mrs. Otto Drier, Fannie Fuchs, L. S. Tewksbury, Mrs. M. J. McFarland and Robert Ambrosius.

The Fortnightly Music Club of St. Joseph, Mo., is doing good work this season and sends flattering reports of the club's pride in its membership in the National Federation. Edith Hartwig is the efficient corresponding secretary.

The San Francisco Musical Club entertained its members and friends with a French (instrumental) and English (vocal) program. The concert was given on December 3 at Century Club Hall, twelve of the most talented members taking part.

Mrs. Faison, of No. 502 N. Tyron street,

Charlotte, N. C., was the hostess of the Music Department of the Woman's Club of that place on December 9, when, after a business session, a most interesting musical program was given. The music was in keeping with the paper of the afternoon on "Southern Folk Lore," by Mrs. C. E. Platt. Mrs. Rush T. Wray was the leader for the day and a delightful afternoon was enjoyed by all the members.

Frederick S. Converse and Mrs. H. H. A. Beach were the composers for the afternoon for the Morning Musical of Oneida, N. Y., on November 6. Mrs. A. C. Potter, who is the club's federation secretary, read an interesting paper, for which she offers sincere thanks to the National Federation, as the Librarian, Mrs. Frankel, of St. Louis, supplied her with all necessary notes pertaining to the subject of her sketch. The Morning Musical Club and its federation secretary sing the praises of the N. F. M. C. and declare its departments most helpful.

NOLA NANCE OLIVER.

SONG RECITALS IN DULUTH

Janet Spencer and Mme. Norelli Please Concertgoers of Western City

DULUTH, MINN., Dec. 21.—One of the principal musical events of the month was the recent concert at which Mme. Norelli, the Scandinavian soprano, appeared. She was assisted by Roy Prytz, baritone, and the Orpheus Club; Mrs. Dahl, of Minneapolis, was the accompanist.

The second program of the Matinée Musical Club was devoted to French composers; it was arranged by Mrs. K. A. Ostergren and Mrs. Stocker. The most recent artist recital given by the club was a concert by Janet Spencer, contralto. Her program of Italian, French, German and English songs was sung with beautiful tone quality and excellent taste.

The Most Interesting Paper of Its Kind

YONKERS, N. Y., Dec. 15, 1908.

To the Editor of MUSICAL AMERICA:

Herewith I forward my subscription to your delightful MUSICAL AMERICA. This is the third year I am subscribing for it, which shows my appreciation of the most interesting paper of its kind I have ever taken.

I have endeavored to circulate it among my friends and pupils, sending it as far as Havana, where one of my former pupils lives, and who enjoys the paper as much as I do.

I trust your paper will prosper as much as it deserves. Sincerely,

(Mrs.) S. EVELYN DERING.

Camille Saint-Saëns will superintend the premiere of his new opera, "La Foi," at Monte Carlo next March.

Mme. Ziegler's Advice to Singers

"The child's indisputable right is to be cared for in such a way that its highest possibilities may be developed," writes Mme. Anna E. Ziegler, the well-known teacher of singing, in the December *Circle Magazine*. It has the right to demand that it may breathe pure air all the time—not part of the time (this means that the child should be outdoors every day for many hours), that the room may be ventilated scientifically.

"Ventilation should be extended through the nights, protecting the child against cold by the proper degree of heat in the rooms, but never by non-moving air, for this becomes vitiated in five minutes. This, then, is the first stage of the ideal singer's career—pure air, insuring proper breathing from infancy.

"The second stage of a singer's life is when the mental life begins. At this second stage, then, when the future singer's mentality begins to develop, it is time to cultivate the taste for what is beautiful in life, and through this and also through great care that the emotional qualities be not suffocated, but nursed and upheld. At this time should begin a judicious study of music. A half-hour daily spent with concentration and pleasure at the piano—a teacher who is a real musician and at the same time loves to and has learned how to teach, will make a better performer of the child than many weary hours spent unwillingly.

"Art is the highest form of science—it is science combined with heroism put into practice, just as humanity, the highest form of life, is living the scientific or basic principles by carrying out the intentions of the creative power with heroism and with true balance. Audacities are applauded every day, but never will a true artist be misunderstood if otherwise well balanced. A made artist who is propped up by faddism, applause, conceit, and an intense desire to excel in one-sidedness can never last long. If you have a voice and start to-day on the fundamentals of truth, health, and knowledge, spend one million minutes (no less) in concentrated work on your singing and its various requirements, you will be without fail a great singer.

"Take this literally, count it in hours; spread this over about ten years, and your result is secured."

Sergius Tancieff, the Russian composer, gave an evening of his own works with the Bohemian String Quartet, in Berlin, last week.

Leoncavallo has been in Berlin supervising the last rehearsals and first performance there of his "Zaza" at the Komische Oper.

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BOSTON SINGING CLUB IN CONCERT

Under Direction of H. G. Tucker and
Assisted by Soloists, Chorus
Appears to Advantage

Boston, Dec. 21.—The Boston Singing Club, H. G. Tucker, conductor, gave its first concert of the season in Jordan Hall last Wednesday evening, presenting most acceptably an interesting program, which included Nevin's "The Quest," to which orchestra accompaniment has been added by Horatio Parker; Mr. Parker's "A Shepherd's Vision," and César Franck's "Mass in A." The soloists in the Mass were Emma B. Noyes, soprano, and S. F. Pratt, bass. In "The Quest" the soloists were Evelyn Parnelle, soprano, and Earl Cartwright, baritone.

The chorus had been carefully trained and made this one of their most creditable concerts. Miss Noyes has a voice which lends itself readily to work of this kind; she has rarely been heard in Boston to better advantage. Miss Parnelle is a young Boston singer and a pupil of Franklin L. White. Over a year ago she won a scholarship in a New York school of opera and has recently been given a scholarship in the Boston Opera Company's School. Miss Parnelle has a voice of exceptional qualities and is a singer who will occupy an important place in the operatic and concert world before many seasons have passed. She has good stage presence as well as ample musical qualifications for this kind of work.

Mr. Cartwright rightfully deserves the position he has won, that of one of Boston's foremost male singers. He has a most agreeable voice and knows well how to use it. He was effective in solo, and he and Miss Parnelle received warm applause for their duet in the first part of "The Quest." D. L. L.

BOSTON PUPILS IN CONCERT

F. W. Wodell Presents Professional Students at Ford Hall

Boston, Dec. 21.—Several professional soloists, pupils of F. W. Wodell, director of the People's Choral Union, and a club of twenty-four of his chorus singers, gave an interesting program at Ford Hall last Sunday night before 1,400 people. The soloists were May E. Bews and Caroline L. Fiske, sopranos; St. Clair Wodell, bass, son of Mr. Wodell. Mr. Wodell, Sr., also sang a solo and was recalled three times. Mr. Wodell's number was "Honor and Arms" from Handel's "Samson."

The club sang Mendelssohn's "Farewell to the Forest," "Lovely Appeal," from "The Redemption"; Jensen's "The Mill," and a madrigal by Mr. Wodell. Of Mr. Wodell's many compositions this madrigal is one of the most noteworthy. D. L. L.

Hans Pfitzner has long been one of those German composers who belong to the great "misunderstood" class. Gradually, though slowly, he is beginning to receive the recognition he has sought. His principal work, "Die Rose vom Liebesgarten," is to be given in Prague early in the new year, and his other opera, "Der arme Heinrich," in Leipzig.

Frachetti's opera, "Germania," has not found favor in the Fatherland. It deals with the war for freedom in that country.

ANOTHER GERMAN FAVORITE TO SING HERE



ELENA GERHARDT

Distinguished German Lieder Singer, Who Is Likely to Make Her First Concert Tour of America Next Season

It is highly probable that one of the special features of the music year 1909-10 in this country will be the first visit to America of Elena Gerhardt, one of the foremost of Germany's *Lieder* singers. Encouraged by the warm reception everywhere accorded Dr. Ludwig Wüllner on his present tour of this country, Daniel Mayer, the English impresario, is planning a tour for Fräulein Gerhardt next season, confident that she will duplicate here the successes her gifts as a concert vocalist and song-interpreter have won for her in London, as well as in the principal cities of her own country, of Austria and the Netherlands. The greatest successes made by visiting concert singers in London during the last Spring season were accredited to Fräulein Gerhardt, Dr. Wüllner and Julia Culp, another favorite of the German and English public, who also will doubtless be heard here sooner or later. Fräulein Gerhardt lives in Leipzig and at her recitals in that city, in

Berlin and in London, she invariably has the assistance of Arthur Nikisch, a model accompanist, who appears in this capacity only at her recitals, in token of his endorsement of her achievements.

Ernst von Schuch will conduct the first performance of "Elektra" in Dresden in January.

CHRISTMAS CONCERT BY ART SOCIETY

A Partial Report of the Singing of Dr. Damrosch's Chorus—Audience Enjoys Songs

The Musical Art Society of New York, Dr. Frank Damrosch, director, gave the first concert of its sixteenth season in Carnegie Hall on December 17. The program opened with "Stille Nacht," though it was not scheduled for performance, and contained two settings of "Salve Regina," by Palestrina and Schubert, two old French Christmas songs, a motet for double chorus by Bach, "Nänie," threnody for chorus and orchestra, by Brahms; four part-songs by Lassen, two part-songs by Elgar, and a chorus from "Sulamith," by Leopold Damrosch.

The unaccompanied chorus numbers were sung with excellent effect, both of tone and shading. The choir was most responsive and performed with a unanimity that was pleasing. Of the *a cappella* numbers, the "Chanson joyeuse de Noël" and the "Abend" of Lassen had to be repeated. The Elgar songs were not wonderfully effective and would not have been missed. The Bach motet was well sung and was given with a clarity of voice parts that made it quite intelligible and attractive to the audience, though it suffered from slight rhythmic indecision in certain parts.

The present chronicler has, unfortunately, no criticism to make of the numbers accompanied with orchestra; his seat was in the second row, off in the corner, where he had every opportunity to enjoy the playing of two trumpets, two trombones and what must have been the biggest and loudest kettle-drums in New York. The singing of the chorus in these compositions was, therefore, more of a dumb show than anything else, though reports from the rear of the hall convinced the chronicler that they were really doing something in the way of singing.

CONCERT IN EGG HARBOR

Atlantic City Hears Philadelphia Singers on Steel Pier

Atlantic City, N. J., Dec. 21.—The Steel Pier Symphony Orchestra, Leonardo Stagliano, director, was assisted, at a recent concert, by Agnes Thompson Neely, soprano, and Charles Hargraves, tenor, both of Philadelphia.

The Mendelssohn Club of Egg Harbor, after a year's rehearsing under the direction of Emil Gastel, of Philadelphia, recently gave a concert. The club, of eighteen voices, was assisted by Joseph H. Ireland, pianist, Joseph Wittman, violinist, and Herman Dietz, cellist. The accompanist was Miss A. Wennemer. The town hall was taxed to its utmost to accommodate the audience. L. J. K. F.

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MISCHA ELMAN IN FIRST N. Y. RECITAL

Young Virtuoso Strengthens the
Impression Made at His
Debut

The stage of Carnegie Hall transformed into a clearing in a Northern forest was the scene amid which, on December 17, Mischa Elman, the violin virtuoso, now well known here, gave his first recital in America. His program was made up of:

Symphonie Espagnole.....Lalo
Andante and Allegro (from third sonata, for
violin alone).....Bach
Sonata, E major.....Handel
Suite.....Sinding
Hungarian Dance, No. 4, B minor.....Brahms-Joachim
Ave Maria.....Schubert-Wilhelmj
Etude Caprice.....Paganini-Auer
As encores:
Minuet.....Beethoven-Burmeister
Gavotte.....Gossec
Valse Bluette.....Auer

Of the longer pieces the "Symphonie espagnole" was played best because it is better adapted to Elman's style than the older classics. From his "haunted" violin he drew forth a rich, broad, mellow tone remarkable for its beauty and shading. He plays with all the ease and self-confidence of a virtuoso of many seasons. The elasticity of his bowing and fingering are nothing short of wonderful, and for brilliancy, fire, grace and steadiness of execution he has no superiors.

But with all the young man's marvelous perfection of technique and abundance of temperament a critical audience may take exception to certain phases of his performance which were not revealed in his playing of the showy works selected for his debut with the Russian Symphony Orchestra a week previous. It may be that his artistic development has been forced, and he has not reached his musical maturity—for he is but a youth of scarcely eighteen.

His playing of the two movements from the Bach Sonata for violin alone was not all that could be desired. The well-marked rhythm and balance which are so necessary to a proper interpretation of the great master's compositions were wanting, and he frequently played sharp. He occasionally showed a little carelessness in finishing details, which shows more plainly in Bach than in most other composers.

The audience, which nearly filled the orchestra and parquet, and packed the top balcony, leaving plenty of room in the boxes and other balcony, was enthusiastic, and showed its appreciation by remaining until forced out of the hall by darkness, and the report that Elman in his "little green hat," had departed.

Mr. Liachowsky's accompanying was excellent in every respect.

Press comments:

Mr. Elman is without question a great violinist. He is yet very young, and the most prominent features of his equipment as a technician are asso-

AMERICAN TEACHER IN HIS LONDON STUDIO



HENRI ZAY (SEATED) AND G. W. MEADE

The American musical colony in London is growing larger each season, and one of its most progressive and active members is Henri Zay, of Finlay, Ohio, who is shown in the accompanying illustration, with a copy of *MUSICAL AMERICA* in his hand. Standing beside Mr. Zay is G. W. Meade, manager of Aeolian Hall, and a pupil of the American.

ciated with immense ardor, quick sensitiveness and a passionate love for the tonal resources of his instrument.—*New York Sun*.

His playing has something in it in the nature of a challenge; it seems to demand comparison, not only with that of the youthful virtuosi of the last decade, but even with that of the veterans of the past. Indeed, it does not require a very large amount of daring to say that it is possible to see in the young Russian the legitimate successor, not of Ysaye, as has been intimated, but of Wieniawski.—*H. E. Krehbiel in the Tribune*.

Not since Ysaye have I heard such a broad, mellow and sympathetic tone or greater dash or enthusiasm, while his gifts of interpretation and brilliant technique, which an occasional lapse in absolutely correct intonation hardly mars, need only, to my thinking, the added maturity and artistic equipage

which time and experience will bring to place him among the few really great.—*Reginald de Koven in the World*.

DR. WÜLLNER AGAIN SINGS IN NEW YORK

Another Varied Program Attracts
Large Audience to Mendels-
sohn Hall

Mendelssohn Hall and its "little back room" annex were sold out on the evening of December 18 when Dr. Ludwig Wüllner gave his third recital of German Lieder. His program consisted of:

Nachtstück.....
Gruppe aus dem Tartarus.....
Der Doppelgänger.....
Erk König.....
Dichterliebe.....
Auf einer Wanderung.....
Der Freund.....
Lied vom Winde.....
Liebesglück.....
Zur Warnung.....
Abschied.....

Dr. Wüllner, while evidently suffering from a cold, which slightly impaired his voice, repeated the successes he had won at previous appearances here, and the recital proved to be eminently satisfactory to the audience, which was enthusiastic and applauded generously.

The variety of his program and his artistic and intelligent delivery of the songs made a deep, and it is to be hoped, lasting impression on all who heard him. The Schumann cycle was sung with dramatic intensity, warmth and depth of feeling.

Again, the delightful art of Coenraad v. Boos, Dr. Wüllner's accompanist, lent additional charm to the rendition of the program.

The next recital will be at Mendelssohn Hall, Thursday evening, January 7.

Second Artists' Concert in Newark

NEWARK, N. J., Dec. 21.—The second concert of the second series at the Assembly Hall of the Elliot Street School, under the direction of Charles Grant Shaffer, was given by Gustav L. Becker, pianist; Flavie Van Den Hende, 'cellist; Charles Norman Granville, baritone, and Mrs. C. N. Granville, accompanist, on December 18. The various numbers on the program were well received, especially a Mendelssohn Romance for 'cello, some Irish songs, and two compositions by Mr. Becker, "Along the Brook" and Polonaise in E.

Londoners are looking forward eagerly to a visit from the Mendelssohn Choir of Toronto, which made such a sensation in New York not long ago.

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LEOPOLD WINKLER IN BUFFALO, N. Y.

Assists the Teutonia Liederkranz at Its
First Concert of the
Season

BUFFALO, N. Y., Dec. 21.—There was a large audience present for the first concert of the season of the Teutonia Liederkranz, Dr. Herman Schorcht, of New York, director. The soloists were Leopold Winkler, pianist, of New York; Katherine Belle Powell, soprano, and Harry Lazurus, baritone.

Both of these young singers possess excellent voices and sang so pleasingly that they were encored. Mr. Winkler played the Mendelssohn Song without Words in E flat; Liszt's Sixth Rhapsody, "La Filieuse," Raff, and Tausig's arrangement of the Schubert "Marche Militaire." After the Rhapsody he added, as an encore, Mendelssohn's "Spinning Song." He has a clean, facile technique and a very musical touch. Marked by delicacy and refinement rather than brilliance, his work was particularly enjoyable, in the Raff and Mendelssohn numbers, which he gave with beautiful tone and taste. His playing met with hearty approbation.

The chorus work was good and the diction and attack were much improved over previous appearances.

"Hats Off, Ladies," in Manhattan Boxes

Oscar Hammerstein, ever with a view to increasing the comfort of his patrons regardless of sorts and conditions, has appointed a representative whose chief duty is to call upon the women occupants of the grand tier boxes requesting them to remove their hats. This representative could also serve a useful purpose in going about the house from orchestra stalls to the last row of top balcony standees and back again several times during a performance, and requesting people to refrain from critical comments, helpful explanatory remarks and sudden bursts of song—to say nothing of applauding at a cadenza. If Mr. Hammerstein would do this, other houses would emulate his example.

Organ Recital in Watertown, Wis.

WATERTOWN, WIS., Dec. 21.—An interesting organ recital was given in Watertown

recently at the St. John's Lutheran Church under the direction of Prof. A. Kaepfel, of the Teachers' Seminary at Addison, Ill. Selections from Bach, Mendelssohn, Guilmant, Handel, Buck and Haydn were features of the program and were enthusiastically received by the audience. Mrs. Theodore Grams, of Watertown, a singer of much note, was well received. M. N. S.

PEOPLE'S SYMPHONY CONCERT

Paolo Gallico Soloist with F. X. Arens's
Orchestral Body

An audience of the usual size listened attentively to the second orchestral concert of the People's Symphony Society, under the direction of F. X. Arens.

Paolo Gallico, pianist, was the soloist, and played the Schumann A Minor Concerto to the satisfaction of his audience. The orchestral numbers were the "Overture to Oberon," Weber; "New World Symphony," Dvorák, and "Kaiser Marsch," Wagner, which were played with vigor and earnestness.

Before each composition Mr. Arens made explanatory remarks which added to an intelligent understanding of the program.

The next concert, on January 15, will be devoted to compositions by Mozart, Tardini and Rheinberger.

"Christmas Oratorio" in Columbus, O.

COLUMBUS, O., Dec. 21.—Saint-Saëns's "Christmas Oratorio" was given Sunday evening, December 20, in First M. E. Church, by the regular church quartet and an extra quartet, the whole under the direction of the organist, Mrs. Jacob A. Shawan. The members of the choir are Mrs. J. F. Pletsch, Elizabeth Thompson Wilson, Warren Glass and Cecil Fanning. The assisting quartet was Mrs. Claire Graham Stewart, Flora Hoffman Gates, Raymond McGreevy and James Elmer Kelley.

Under the auspices of the teachers of the Wilmington High School, Wilmington, Del., George Cuthbertson Carrie, assisted by Mrs. Mary Marrie-Carrie, gave an "Evening of Song" in the school on December 1.

Mrs. Arthur Nikisch has completed the text and music of two acts of an operetta. The plot deals with unexpected results of education.

CECIL JAMES AND HIS ASSOCIATES RETURN

Successful Tour of the West and South
Made by Well-Known New
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CECIL JAMES

Cecil James, the tenor, has returned from a tour with the Grand Concert Company, in which were associated with him Caroline Hudson, soprano; Pearl Benedict, contralto; Frank Croxton, bass, and Eleanore Stark-Stanley, pianist.

The concert given by this company at Converse College, Spartanburg, S. C., is an example of the grade of work

done. The first part of the program included selections from operas of all times and many schools. Mr. James sang "Celeste Aida," Misses Hudson and Benedict, and Messrs. James and Croxton sang the quartet from "Rigoletto," and Messrs. James and Croxton sang Fauré's duet, "Crucifix."

The second part of the concert was made up of old English melodies, glees and catches. Mr. James rendered "Tell Me, Charming Creature," and the quartet sang "Flora's Holiday," a song cycle of old English airs, arranged by H. Lane Wilson.

The club took part in the Charlotte (N. C.) musical festival, October 14-15. On October 16 it sang at Greensboro, N. C.; on October 19, before the Union Young People's Society of Port Jervis; on October 21 at Wilkes-Barre; on October 24, at Carlisle, Pa., for the Woman's Club; on October 27, at York, Pa.; November 2, at Sandusky; November 3, Tiffin; November 4, Findlay; November 5, Marietta; November 6, Lafayette, Ind.; November 7, Eau Claire; November 9, Lead, S. D.; November 11, Mitchell, S. D.; November 12, Des Moines; November 13, Oskaloosa, Ia.; November 14, Cedar Falls; November 16, Jacksonville, Ill.; November 17, Indianapolis; November 18, Frankfort, Ky.

November 19, Chillicothe; November 20, Charleston, W. Va.; November 24, Poughkeepsie; December 9, to the A Tempo Club, Marietta, O.; December 10, Ypsilanti; December 15, before the Yonkers Choral Society.

Among the coming engagements are: Raleigh, N. C., January 25; Columbia, S. C., January 26; Savannah, January 28, with the Handel and Haydn Society of Boston, February 7. The club then goes on a three weeks' tour, February 22, March 13. On April 13 it will sing at Detroit; April 20, for the Choral Society of Philadelphia; April 23, Westfield, N. J.; May 4-5, at the Manchester (N. H.) festival; May 6, at the Choral Society's concert at York, Pa.; May 13-14, music festival at Nashua, N. H.

Mr. James is also a member of the Redpath Grand Quartet: Cecil James, tenor; Dr. Ion Jackson, tenor; Dr. Carl Dufft, bass; Frederick Martin, bass. His quartet is under the management of the Redpath Lyceum Bureau, which for forty years has been supplying the best artists in all lines.

Germaine Schnitzer Now in Germany

The brilliant young pianist, Germaine Schnitzer, now en tour in Europe, had to cancel her engagements in a number of Russian cities on account of a sprained ankle. She is now appearing in Germany, and expects to sail for America by the *Ryndam* from Rotterdam on December 24. This is Miss Schnitzer's second appearance in the United States and her Manager, R. E. Johnston, has booked re-engagements for nearly all the places where she appeared on the occasion of her former visit. The engagements include an early appearance in Boston with the Boston Symphony Orchestra, and in New York with the Philharmonic on January 29 and 30.

Russian Symphony Concert

The third subscription concert of the Russian Symphony Society, under the direction of Modest Altschuler, will be given Thursday evening, January 14, at Carnegie Hall. Germaine Schnitzer, the brilliant young Viennese pianist, makes her reappearance in America at this concert. As is usual at these performances, a new work will be presented by Mlle. Schnitzer, a Ukrainian rhapsody by Liapounoff. Rachmaninoff's Second Symphony will also have its first performance on this occasion.

For the revival of his "Sapho" at the Opéra Comique this season Massenet has written an extra act. Director Carré's pretty wife, Marguerite, will have the name part created by Calvé.

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JANET SPENCER SINGS

Makes First Appearance Since Return from Triumphs Abroad

At a concert for the benefit of the Students' Fund of the MacDowell Fund, given at the MacDowell Club Rooms, No. 1425 Broadway, on Saturday afternoon last, Janet Spencer, in her first public appearance since her return from Berlin, where she sang before the Crown Prince and Crown Princess of Germany, sang before an audience that included a distinguished list of patrons and patronesses, among them the wife of Edward MacDowell.

The program consisted of songs by Strauss, Schumann, Brahms, Schubert, Chadwick, Rummel, La Forge and MacDowell. She was assisted by Edith Thompson, pianist, and Hans Kronold, cellist.

College of Music Students Play

The New York College of Music, Carl Hein and August Fraemcke, directors, gave a students' recital on December 18. The program contained numbers for Trio, violin, piano and soprano. Special mention should be made of Hannah Friedman, piano; Otto F. Stahl, violin, and Louis Knepler, cello, who composed the trio; Carl Klein, who played Vieuxtemps "Fantasie Caprice," Annie Cohen, who played the first movement of the Moscheles concerto in G minor; Charlotte Moore, who gave Vieuxtemps's "Ballade and Polonaise"; the other students who performed creditably were Hortense E. Bondy, Emanuel King, Mabel Korman and Elsa Robinson.

Elman Scores at the Manhattan

Mischa Elman created another furor by his remarkable playing at the Manhattan Opera House last Sunday evening. After the Paganini Concerto the applause was tumultuous from all parts of the house, including the orchestra pit. The "no encore" rule was forgotten, for besides his regular numbers, the Drige-Auer "Serenade," and Sarasate's "Zapateado," he gave the wildly enthusiastic audience an "Ave Maria," Ethel Barnes's "Swing Song," and the Gossec gavotte.

American Musician Honored

Carl Busch, the Kansas City composer, has accepted an invitation to conduct an orchestral concert in Aarhus, Denmark, July 4 next, the invitation coming from the Danish-American Association, which will hold a reunion July 4 at the big exposition to be held during the month of July. The exposition orchestra and a mixed chorus has been placed at Mr. Busch's disposal. The works to be presented include Mr. Busch's Indian suite, "Lugentahre," for orchestra, and a choral work written for the occasion in conjunction with the Danish poet, Ivar Kirkegaard.

Miss Drake Le Roy in Concert

Friday afternoon, December 18, was "Grand Opera Day" with the Century Theater Club at the Waldorf-Astoria. The program was made up entirely of selections from well-known opera composers from Donizetti to Puccini. A feature of the entertainment was the "Mad Scene" from "Lucia de Lammermoor," sung by Florence Drake Le Roy, soprano, with the flute obbligato played by W. Gimpras. Miss Le Roy also sang, with Catherine Hanford, John A. Finnegan and George A. Fleming, the famous quartet from "Rigoletto." An appreciative audience was present.

Katharine Goodson in America Again

Katharine Goodson, the English pianist, has arrived in this country after a highly successful Australian visit, and will open her American tour under Loudon Charlton's direction on the Pacific Coast. Her engagements in the West and Northwest are numerous and will keep her steadily engaged until the middle of February, when she comes East to remain the rest of the season.

Ossip Gabrilowitsch will appear as soloist with the Boston Symphony Orchestra in Hartford, January 11, and in Springfield, January 12.

WASHINGTON WILL ENTERTAIN TEACHERS

National Capital Preparing for the Annual Convention of American Music Teachers

WASHINGTON, D. C., Dec. 21.—Preparations are being made in the National capital for the meeting of the Music Teachers' National Association next week, to be held at George Washington University. There will be several excellent papers read on music and its relation to the past, present, and to other arts. Interesting recitals are those on the clavichord, harpsichord, and piano, by Arthur Whiting, of New York; one by Maud Powell, violinist; and one by the Knapp Quartet. Some time will be spent at the Library of Congress viewing the music exhibit arranged recently by O. G. Sonneck, of the Music Division of the Library of Congress.

The return engagement of Isadora Duncan and the New York Symphony Orchestra this afternoon proved just as interesting and was greeted with the same enthusiasm as the first appearance of this dancer here earlier in the season. The feature of the program was Miss Duncan's interpretation of "Iphigenie en Aulide," by Christopher Glück. This included the light as well as the serious, so that the numbers were thoroughly pleasing to the entire audience.

Sol. Minster, violinist; Dore Wolsteiner, cellist, and Harvey Merray, organist, gave a program of excellent music at the Church of the Covenant recently, consisting of "Ave Maria," Gounod; "Evening Star," Wagner, and "Kol Nidre," Bruch.

Joseph Kaspar is getting together his chorus for the Beethoven Ninth Symphony to be given this season by the Philadelphia Orchestra at one of its Washington engagements. It is expected that he will use the Rubinstein and Musurgia clubs of this city for this work.

A unique gift was presented at the recent concert of the Washington Choral Society by the members of this organization to Heinrich Hammer, its musical director. This was a small gun, by which, it was said, the director take better aim at each member of the chorus. Mr. Hammer made a very pretty speech of acceptance. On this same occasion Arnold Dolmetsch and his harpsichord were eagerly sought after the concert by those interested in the development of the piano. Mr. Dolmetsch held an impromptu reception on the platform.

MEAD QUARTET CONCERT

Coenraad v. Bos Assists and a New Violinist Is Introduced

A new pianist and a new second violin were the features of the postponed Olive Mead Quartet concert at Mendelssohn Hall on the evening of December 19. The new pianist, Coenraad v. Bos, who has already been heard here as an excellent accompanist to Dr. Wüllner, played the piano part with the quartet in Dvorák's A Major Quintet, op. 81. He displayed musicianly qualities, a firm technique, and subordinated his instrument to its proper place. Vera Fonaroff, the new second violin, made her first appearance, not counting the recent Cooper Union concert. Her intonation was good, and her ensemble playing equal to the work of her predecessors, but she did not draw forth a large tone, probably due to modesty. The rest of the quartet played with the skill and general excellence for which the organization has long been recognized. The program consisted of Haydn's D Major quartet, Beethoven's Serenade, op. 8, for violin, viola and cello, and Dvorák's Piano Quintet in A Major, op. 81. The "Serenade" was well rendered. The audience was small, but representative of the city's best musical circles.

Philadelphia Orchestra Concerts

PHILADELPHIA, Dec. 21.—The Philadelphia Orchestra last week opened its program of four numbers with "Les préludes," by Liszt. It was masterfully played, and Director Pohlig's musicians scored especially in the pastoral passage and the brilliant finale. The attendance at both performances was large and enthusiastic.

S. E. E.

SINGS FRENCH CHANSONS

American Dramatic Soprano Cultivates Music with an "Old-time Flavor"

Mrs. Kathryn Innes-Taylor, the dramatic soprano, comes from one of the oldest Lancashire families. Her musical education was had in Brussels and Paris. She early became interested in the French



KATHRYN INNES-TAYLOR

American Soprano Who Gives Programs of French Folk Songs

chanson, and has an extensive repertoire of this class of music, including bergerettes, gavottes and modern songs with an old-time flavor. Mrs. Innes-Taylor finds such compositions the true vehicle for her form of art. Her voice is a pure soprano of the Melba quality, which she has cultivated into a plastic and vital medium of dramatic expression.

Minna Kaufmann's New York Début

On Tuesday afternoon, December 22, a musicale was given to a large and fashionable audience at the Waldorf-Astoria by Anna Held, Edmund Russell, Minna Kaufmann, who sang an aria from "Le Barbier de Séville," Dr. N. J. Elsenheimer, who played her accompaniments, and other well-known musicians.

A special feature of the program was the first appearance in New York of Mme. Kaufmann, formerly of Pittsburgh. She has a voice of remarkable range, covering three octaves, and what is more remarkable, it is of even quality throughout, although her specialty is coloratura singing. She deserves great praise for her courage in appearing Tuesday, as she was suffering from a severe cold, and had lately returned from the funeral of a near relative. Mme. Kaufmann is a pupil of Marie Lehmann, who in the course of a long public career has been one of the finest coloratura singers in Europe.

Wüllner with Boston Symphony

The Boston Symphony Orchestra has arranged for an extra concert to have the opportunity of presenting Dr. Ludwig Wüllner to the Boston public as a reciter with orchestral accompaniment. This special concert will take place on February 28, and Dr. Wüllner will do "Das Hexenlied," Wildenbruch's famous poem, set to music by Max Schillings.

HAMMERSTEIN TO BUILD A NEW OPERA HOUSE

His "Board of Directors" Decides to Erect a Building Costing \$1,500,000

Oscar Hammerstein, the owner, manager and board of directors of the Manhattan Opera House, says that with the completion of the new Pennsylvania Railroad Station his Opera House will be too valuable to devote to opera, for such a short season, and so he will keep it open as a theater during the whole year and will build a new building for his musical enterprises.

Mr. Hammerstein will not divulge the exact location, but hints that it will be somewhere in the neighborhood of the New Theater. About the building he has much to say. It will resemble the Philadelphia Opera House in general plans, but will cost more and will be the finest building devoted to opera in the world.

It will have a much larger seating capacity than the present one, and will have at least three rows of boxes surmounted by a balcony and family circle.

Mr. Hammerstein within a short time will have completed the details of the plans of the new building, which, it is expected, will be ready to be dedicated during the winter of 1910.

SINGS MACDOWELL SONG

Denver Club Gives Work Written for It by American Musician

DENVER, COL., Dec. 18.—The one hundred and fourth concert given by the Tuesday Musical Club last Tuesday evening was one of the decided artistic events in the history of that organization. The soloist of the evening was Maud Powell, the violinist, whose artistry was eloquently in evidence throughout her program. Anne Ford, Mme. Powell's accompanist, received marked recognition from the audience for her admirable assistance. An interesting feature on the program was the singing by the chorus under the direction of Hattie Louise Sims, of "Summer Wind," written especially for the Tuesday Musical Club by the late Edward MacDowell shortly after appearing in a program of his own compositions before the society a number of years ago.

Harry B. Rutherford, baritone, was the soloist at a meeting of the Symphony Club Wednesday afternoon. Several Schumann pieces, an eight-handed piano number from Berlioz's "Damnation of Faust" and the reading of "Hiawatha" by Rossiter G. Cole, with the incidental music, comprised the program.

Gertrude Prentiss Phillips gave the first of a series of organ recitals at the Colorado Conservatory of Music Monday evening. She was assisted by Anna Belle Stephens, soprano; Theodore McAltonner, pianist, and Ida Asklung, violinist. W. S.

J. H. Loud in Boston Recital

BOSTON, Dec. 21.—John Hermann Loud, the concert organist and teacher of Boston, gave a recital last Wednesday evening at the Ruggles Street Church, his program opening with Hollins' Concert Rondo in B flat, which was followed by Handel's familiar Largo, Farrata's Nocturne in A flat, the Priests' March from "Athalia," by Mendelssohn, Lemare's Andantino in D flat and an improvisation on a Familiar Hymn and H. Brooks Day's Allegro Symphonique. This latter is an exceedingly brilliant work, and is one of Mr. Loud's favorite numbers.

There was a large audience, which was apparently deeply interested, and warmly applaudive. Mr. Loud was assisted by Mrs. Kilduff, soprano, who sang "With Verdure Clad," from "The Creation," and two songs.

Mr. Loud's next recital at the First Baptist Church in Newton Center will take place January 4.

Theodore John, at one time a member of the Theodore Thomas Orchestra, and a violin teacher of wide reputation, has been chosen as head of the violin department at the New York College of Music.



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LARGE HALLS FOR TEACHING SINGING

Parisian Specialist Advances Novel
Theory in Lecture on
This Subject

PARIS, Dec. 11.—An event of intense interest to students of the psychology of singing was a lecture by Dr. Pierre Bonnier, the eminent throat and ear specialist of France, and indeed of the world, given last Wednesday afternoon at the Institute Général Psychologique, under the jurisdiction of the section of musical research. Dr. Bonnier's subject was "L'Esthétique de la Voix."

One of the important points made by the doctor was that singers should be trained under the same circumstances by which they are influenced in their public performances. For instance, a singer who expects to do public work must necessarily expect to sing in large halls or theaters. Therefore he should have his lessons in large rooms, so that he may learn from the beginning to focus the tone at a distance. In illustration of his idea Dr. Bonnier spoke of the manipulation of the magic lantern.

The mechanism of this instrument must be arranged and adjusted according to the distance at which the picture is to be projected. In just this manner must the throat be adjusted to project the voice into remote parts of the hall, and the ear must be taught to listen for the traveling of the sound.

Dr. Bonnier states that the relation of the voice to the sense of sight is intimate; that unconsciously the voice regulates itself to the distance at which the eye is focused. The natural instinct when one is reading aloud from a book is to read to the book, as it were, and not to the persons in other parts of the room. The tendency is similar in singing from the printed music. This is a sufficient reason why the singer

should not be handicapped by the holding in his hand of notes or words; and why he should not be thinking of how he is producing his tone, but how far it is traveling and where it is striking. This concentration upon an exterior object induces in itself a freer and more open production. "If you throw a stone," said Dr. Bonnier, "you do not look at the stone, but at the spot where you wish the stone to strike. Likewise when you are producing a tone, you must not be thinking of the tone or looking at the notes. You must concentrate upon the remote corners of the hall where you wish to project that tone."

Dr. Bonnier is thundering at the doors of the Conservatoire with his plea that they abandon the little, four walled boxes in which singing is taught, for the proper halls of size and acoustics.

It is very probable that he will succeed in the end, although considering the fact that it takes a year to equip a house with electricity in Paris, and from one to three years to construct an apartment building and six months to get a marriage license, he will need to arm himself well with the virtue of patience.

After the lecture of last Wednesday there followed an informal discussion of the subject by several distinguished scientists and musicians present in the audience, and it was suggested that experiments be made in the Theatre Rejane to verify the principles established by Dr. Bonnier. The doctor has already lectured on the voice at this theater and at the Sorbonne (University of Paris), and he will continue to develop his theory in subsequent conferences at the Institute Psychologique.

LOUISE LLEWELLYN.

American Institute Pupils Play

On December 18 the American Institute of Applied Music, of New York, gave a pupils' recital, at which the following pupils appeared: The Misses Islay Macdonald, Margaret McCalla, Eleanor Crosby Lindley, Mabel Besthoff, Isabel Carmen Bonell, Katharine Walker, Lila Marie Hall, Josephine MacMartin, A. Miriam Steeves, Adelaide O'Brien, Annabelle Wood and Messrs. Sicklick and Emmett Shortell. The various numbers were well given, and all of the participants showed excellent training.

The Question of Operatic Novelties

(Reginald De Koven in the New York World.)

The question of operatic novelties at the present moment is a vexed one, and is also one to give operatic managers considerable concern. Ten years ago the opera-going public were wholly content with the standard operatic repertoire, many of the operas of which, be it said, were practically novelties to people who had just begun to look upon grand opera as an attractive form of entertainment. But now the situation is altered; the operas of the regular repertoire have all become so familiar to the public that operatic novelties which should appeal to that public have become a necessity. The most recent novelty at the Metropolitan, Puccini's "Le Villi," however interesting it may be to some as a first indication of operatic ability on the part of a composer who has since gained renown, can hardly be considered, though pretty enough, of sufficient importance and interest to justify its presentation at the Metropolitan as an important novelty, when so many other interesting operatic works of superior artistic value are still awaiting a hearing

in this country. Among these, and to name but a few, I would mention Lalo's "Roi d'Ys," Sir Arthur Sullivan's "Ivanhoe" and Goring Thomas's "Esmeralda" (the latter both good vehicles for experimenting with opera in English); Bruneau's "L'Attaque au Moulin," Leroux's "Le Chemineau" and other modern operas of the French school which might be named.

The fact of the matter is that the Metropolitan management, for some reason or other, were not sufficiently up and doing, and allowed Mr. Hammerstein the pick of available operatic novelties, as the productions still to take place at the Manhattan this season—Strauss's "Salomé," Jan Block's "Princess d'Auberge," Massenet's "Grisélidis" and the Spanish opera "Do-lores"—look to me far more likely operatic candidates for popular favor than "Habanera," which friends who have seen it in Paris say is a dismal affair, and the unknown opera by an unknown Italian composer, Catalini's "La Wally," although I hear that Humperdinck's "Koenigsinger," if completed in time for production this season, is likely to prove a revelation in modern opera writing.

QUARTET NOVELTIES GIVEN IN BROOKLYN

Kneisels Play Unusual Works in
Their Second Concert of the
Year—New Play Performed

The Kneisel String Quartet gave the second of their series of five concerts in the Music Hall of the Brooklyn Academy of Music on December 17.

Sigismond Stojowski, pianist, assisted them most ably in giving an interesting program consisting of Schumann's Quartet in A major, op. 41, No. 3; Brahms's Trio for piano, violin and 'cello, in C minor, op. 101; the scherzo from d'Albert's Quartet in E flat major, op. 11, which was an exquisite and dainty novelty, and two movements of Grieg's Unfinished Quartet in F major, which was also a novelty. The last two movements of this quartet Grieg left in notes and fragments, with a few finished phrases. These have been put in form by Julius Roentgen, of Holland, a noted musician, a friend of Grieg, and father of Julius Roentgen, second violinist in the Kneisel Quartet, will be played by the Kneisels at one of their concerts later this year. The audience was very large and appreciative and the musicians were given numerous recalls.

Organ recitals were given this week by Sanford Ashley Pette, in St. Mark's Church, and A. Campbell Weston, in South Congregational Church.

David Bispham presented his single act play "Adelaide" at the home of Mr. and Mrs. Herbert Lee Pratt on December 18. Mr. Bispham impersonated Beethoven, Miss Hornby, Clara; Mrs. Charles Field, the Adelaide, while Harry Rowe Shelly played Beethoven music in the next room.

R. Huntington Woodman gave a Christmas Carol service Sunday afternoon, December 20, in the First Presbyterian Church. With the exception of the Voluntary Offertory, and Postlude, which were respectively, Pastorale Lemare; Pastorale from "The Message of the Star," by Mr. Woodman, and "March of the Magi," Dubois; the service consisted of an ancient hymn and ten ancient carols, English, German, Bohemian, French, and Russian. The choir consists of a quartet and thirty voices and did Mr. Woodman credit. Every seat in the large church was taken and it was evident that Mr. Woodman's artistic work was thoroughly appreciated.

E. G. D.

WULLNER IN CHICAGO

Brilliant Audience Hears Noted German
Song Interpreter

CHICAGO, Dec. 21.—Dr. Ludwig Wüllner, the most distinguished living exponent of German *lieder*, made his first appearance in Chicago last Saturday afternoon and delighted the most musical audience of the season by the dramatic intensity and illuminative power of his work as an interpreter of classical song.

He opened his program with Schubert's "The Wanderer," which was given in intensely dramatic fashion. This was fol-

lowed by seven other songs of the same composer, including "The Erlking," which had a most vivid interpretation. This great dramatic recitation has been given here by every noted singer this season, but it can be remarked without cavil that Dr. Wüllner's rendition was a real revelation. He sang Johannes Brahms's "Verrat," two songs of Hugo Wolf, four songs of Robert Schumann and Richard Strauss's "Cæcille," all perfect examples of interpretative song art.

C. E. N.

BLOOMFIELD-ZEISLER AT THE KLEIN "POP"

Large Audience Hears Distinguished
Pianist and Other Noted
Concert Artists

An unusually large and enthusiastic audience could not force Hermann Klein to break his "no encore" rule at the last Sunday concert at the German Theater. The first part of the program was devoted to Beethoven. Fannie Bloomfield-Zeisler and Otto Meyer opened the concert. They played the "Andante" and "Presto" from the "Kreutzer" sonata. Mr. Meyer has undoubted talent which was displayed to good advantage on this occasion.

After Lillie Lawlor had sung "Die Liebe des Nächsten," "Gottes Macht" and "Bass-lyed" in a manner pleasing to the audience, and for which she received a generous offering of beautiful flowers, Mrs. Bloomfield-Zeisler played the D Minor Sonata, op. 31-2, a work not often heard in concerts. "Adelaide," sung by Frank Ormsby, closed the first part of the concert.

The second half of the program consisted of the following numbers:

- "Prieslied" (Die Meistersinger) . . . Wagner-Wilhelmj
Otto Meyer.
a. "La Nuit" } Reynoldo Hahn
b. "Paysage" }
c. "Mai" }
Lillie Lawlor.
a. Berceuse, Op. 57 }
b. Etude, Op. 25, No. 3 } Chopin
c. Valse, Op. 70, No. 1 }
d. Scherzo, B flat minor, Op. 31 }
Mrs. Bloomfield-Zeisler.
a. "Gifts" Roy L. Smith
b. Sonnet, "Shall I Compare Thee" Grace Wassall
c. "Coolan Dhu" Franco Ledni
Frank Ormsby.
a. "I Am Thy Harp" R. Huntington Woodman
b. "Sevilla" Ferrata
c. "Love Is a Living Truth" (Ms.) Brainard
Lillie Lawlor.

Mr. Meyer, in the "Presto" of the "Kreutzer" Sonata, did even better work as a soloist. Miss Lawlor sang again in a manner to satisfy her hearers and Mr. Ormsby's rendering of the songs in his second appearance showed his vocal resources to be of a high order of excellence.

Mrs. Bloomfield-Zeisler, who received a big ovation every time she came on the stage, was heard again in a Chopin group. Her playing as usual was marked by individuality, clearness and rare beauty of expression. A great many people left the theater after this number, showing that the large audience was due to her having a part in the program, and also that Sunday's concert was the last opportunity to hear this excellent artist before she leaves for an extended foreign tour.

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HEINROTH PLAYS CHRISTMAS MUSIC

Pittsburg Also Hears Piano Arrangement of Silas G. Pratt's "Lincoln Symphony"

PITTSBURG, PA., Dec. 21.—The spirit of Christmas was well exemplified at last Saturday night's organ recital at Carnegie Music Hall. Charles Heinroth is never so happy as when expressing the feeling of special occasions through carefully thought out selections. The city organist presented an excellent program, one which brought good cheer to the occasion. His numbers included a church festival overture, "Ein Feste Burg," by Otto Nicolai; "The Annunciation," by Otto Malling; "Benedictus," Max Reger; Christmas Sonata, No. 4, by Otto Dienel; Variations of an Ancient Christmas Carol by Gaston M. Dethier, and others, the last named concluding an excellent program.

Silas G. Pratt, composer of the Lincoln Centennial Symphony, and his estimable wife, last Thursday night gave a four-hand presentation of the work at the home of Mrs. Enoch Rauh. A number of Mr. and Mrs. Pratt's friends were present and much enjoyed their work. Mr. and Mrs. Pratt also played the symphony on Friday morning at their own home in Irwin avenue, some friends being invited to hear the arrangement.

The Pittsburg Musical Society, with headquarters in the Century building, last week elected officers for the ensuing year, as follows: president, Charles V. Long; vice-president, William Staley; secretary, M. B. Howard; trustees, Hook Osborn, Charles B. Stelzner and Richard Vader; executive committee, G. C. Friar, M. S. Rocereto, Charles Scheuring, Frank Clements, Frederick Seymour, James Powell and John Daugherty.

During the last week a number of Pittsburg's well-known singers volunteered their services to the committee raising \$100,000 for the proposed new Newsboys' Home of Pittsburg, and through their efforts much money was secured. Noon concerts were given in the Newsboys' Home headquarters in the Keenan building. Among those who have taken part are Lucille Roessing, Walter McClintock, Gertrude Clark, Mr. White, tenor of the First Presbyterian Church, and others, including some of the theater people.

The Pittsburg Orchestra will on January 1 attempt the experiment of giving a concert on New Year's Day. Mme. Marcella Sembrich will be the soloist. The orchestra is now enjoying its annual holiday vacation. Many of the players left town last week for their homes in other cities.

A recital was given last Monday night at Miss Mary I. Johnston's Studio, in the Wallace building, by Miss Johnston and Katherine McGonnell, who is achieving much success with the violin. She played two numbers by Wieniawski, a serenade by Pierne, Godard's "Berceuse," and others. She was ably accompanied by Helen Roessing. Miss Johnston gave compositions by Brahms, Chopin and others, the program concluding with César Franck's "Variations Symphoniques," a concerto written for piano and orchestra. E. C. S.

Kneisel Quartet in Philadelphia

PHILADELPHIA, Dec. 21.—The second concert of the season by the Kneisel Quartet was given at Witherspoon Hall this afternoon before a representative audience. The novelty on the program was Grieg's Unfinished Quartet in F major for strings. Also of unusual interest was the E Flat Major quartet of Schumann for piano and strings, in which Edith Thompson assisted at the piano. The other number was Brahms's quartet in B flat major.

S. E. E.

QUARTET COMBATS LOVE OF SINGING

A San Francisco Organization of Strings Decides to Inaugurate a Campaign to Popularize Instrumental Compositions



THE LYRIC STRING QUARTET OF SAN FRANCISCO

William Hofmann, First Violin; J. A. Paterson, Second Violin; Nathan Firestone, Viola, and W. Villalpando, 'Cello

SAN FRANCISCO, Dec. 18.—The Lyric String Quartet is to begin the new year with what is termed in the world of affairs a "campaign." The musical taste of San Francisco leans lopsidedly to singing, and in particular the opera. In this respect the entire people, not excepting the peanut and banana venders, have a trained and discriminating taste, for good opera has always been cheap in price here—or was until the great fire burned the old Tivoli. With chamber music, the situation is rather the reverse. The result is that such music has had to depend for its support upon the inner circle of dependable concert-goers. While this inner circle is the more enthusiastic for its smallness, players demand something more substantial than "art for art's sake." Slender audiences have been the experience lately of the Minetti String Quartet, the Pasmore Trio and the Lyric Quartet itself.

The departure of the Lyric Quartet is mainly in the matter of the admission price. Instead of "popularizing" its programs with flimsy music it will make its fees merely nominal so that music pupils in particular will be encouraged to attend the Sunday afternoon recitals. The concerts will be duplicated before the San Francisco Musical Club, the largest and most aggressive music society in the city. Selected numbers are also to be played in concerts under the direction of the St. Francis Musical Art Society, a club of

music listeners drawn from the city's wealth and fashion. Making its appeal to these varied classes, it may be that the foundation for a symphony orchestra will be laid.

The members of the Lyric quartet are William Hofmann, violin, late concertmaster of the Walter Damrosch Symphony Orchestra; W. Villalpando, who was solo 'cellist of De Koven's Washington Symphony Orchestra, and 'cellist of the Rakemann String Quartet of Washington; J. A. Paterson, violin, and Nathan Firestone, viola, who are young musicians of unusual promise and attainments. Among the novelties to be produced are a Sinding quintet with Mrs. Oscar Mansfeldt at the piano; a quartet by Teresa Carreño, a quintet for strings and piano by Edgar Stillman Kelly, a local composer whose Chinese suite brought him to the attention of the musical world; and a Schubert string quintet with an additional 'cello. Those assisting in the Sunday afternoon concerts are Syula Ormai, formerly accompanist for Fritz Kreisler, who will take the piano part in a Dvorák quintet, and Lawrence Strauss, the tenor lately returned from European study, will interpret Dvorák songs; Eugene Blanchard, the pupil of Emil Sauer who won first rank among local pianists in his recent concert here; and Theresa Ehrmann, a young pianist of great talent. H. C. T.

CINCINNATI HAS MUSICAL FEAST

Many Concerts Given in the Queen City by Various Organizations and Artists

CINCINNATI, O., Dec. 21.—Beginning with the popular concert in Music Hall last Sunday afternoon, Cincinnati music lovers have had the opportunity of hearing, the past week, a greater number of good musical affairs than usual. The Music Hall concert presented as soloist Dolores Reedy Maxwell, contralto, of New York. Mrs. Maxwell's singing gave proof of careful training and showed sympathetic understanding, and remarkably good taste in execution. Her voice is a rich contralto of wide range and unusually good quality.

Wednesday evening, at the recital hall of the Conservatory of Music, Emil Sauer was heard in recital. Unfortunately, the recital was not as well patronized as it should have been for an artist of Mr. Sauer's standing, but those who attended heard a delightful program.

Thursday evening, the Musical Art Society, under the direction of E. W. Glover, gave its first performance of the season in the Odeon. Following two Palestrina numbers, three Old Bohemian Christmas Carols were given with the following solo voices: Mrs. Caroline Bohmer, Carolyn L. Pollock, Dora W. Lyon, Hougard Nielsen and Stanley Baughmann. The first part was concluded by Grieg's "In Heavenly Love," with baritone solo by Frank Loewe. Bach's cantata, "Come Redeemer," presented Isabel Sparks, soprano, George Bagby, tenor, and Stanley Baughman, basso; in the Bach cantata "Strike Thou Hour" for contralto Mrs. John Hersh took the solo part. The society had the assistance of a selected orchestra with Henry Froelich as concert-master.

Theodor Bohlmann, of the Conservatory, has just returned from a concert tour in the South, whither he was called by former pupils who are now holding directorships of music in various Mississippi colleges. Mr. Bohlmann met with a most enthusiastic reception everywhere, always drawing large audiences, and the Southern hospitality make the trip one of great personal pleasure as well as professional satisfaction. His tour consisted of concerts in Blue Mountain, Holly Springs, Brookhaven, Jackson, Columbus and Meridian, Miss. In January he will tour in Indiana, Ohio and West Virginia. F. E. E.

Max Reger appears frequently in Leipsic as pianist in chamber music concerts.

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AMERICANS STARRED AT THE METROPOLITAN

Riccardo Martin and Witherspoon
in Important Roles During
the Week

WEEK AT THE METROPOLITAN

Wednesday, Dec. 16—"Madama Butterfly":
Mmes. Farrar, Fonia; MM. Quarti,
Scotti.
Thursday, Dec. 17—"Le Villi": Mme.
Alda; MM. Bonci, Amato. "Cavalleria
Rusticana": Mmes. Destinn, Gay; MM.
Caruso, Amato.
Friday, Dec. 18—"Götterdämmerung":
Mmes. Fremstad, Homer, Fonia; MM.
Schmedes, Hinckley, Goritz, Muhlmann.
Saturday, Dec. 19—"Matinée"—"Lucia di
Lammermoor": Mmes. Sembrich; MM.
Bonci, Campanari. Evening—"Carmen":
Mmes. Gay, Farrar; MM. Martin, Noté.
Monday, Dec. 21—"Il Trovatore": Mmes.
Eames, Horner; MM. Caruso, Amato,
Witherspoon.
Wednesday, Dec. 23—"Tristan und Isolde":
Eames, Horner; MM. Caruso, Amato,
Feinhals, Blass.

The first performance in America of Puccini's early opera, "Le Villi," was the only novelty of last week at either opera house. A detailed account of its presentation at the Metropolitan Opera House on the evening of December 17 will be found on page 5 of this issue.

On Wednesday, December 16, because of the sudden illness of Erik Schmedes, "Tiefland," whose lucky star seems not to be ascending, resigned in favor of "Madama Butterfly." The cast included Farrar as *Butterfly*, Quarti as *Pinkerton*, Scotti as

Sharpless and Fonia as *Suzuki*. The singers, except Quarti, are all well-known in their parts, and performed in their usual style. Quarti made a good appearance, and his work, though creditable, was far below that of Caruso or Martin. As the opera was put on at the eleventh hour, severe criticism is out of place.

On Friday, December 18, "Götterdämmerung," with Burgstaller, Schmedes being still indisposed, was given. Toscanini conducted. Burgstaller, who also had been indisposed on Wednesday evening, was in poor condition, and struggled manfully through his part. Fremstad's *Brünnhilde* again drew forth enthusiastic applause, and Hinckley and Fonia as *Hagen* and *Gutrune* sang admirably. Toscanini handled the orchestra in the masterly style of the previous performance.

On Saturday afternoon "Lucia," with Sembrich, Bonci and Campanari, was the bill. In the early part of the opera Sembrich was not at her best, but she brought her voice around to its usual artistic standard, and finished in a splendid manner. Bonci was in good voice, and Campanari, as usual, satisfactory.

In the evening "Carmen" was sung. Gay, Rappold, Martin and Noté were in the cast. The performance was generally smooth, Martin's work showing improvement.

Riccardo Martin is following in the footsteps of the ever-ready Dippel, as one to be relied upon for first aid to the indisposed. On Monday evening Caruso was ill, and Martin, just in from a Cleveland concert, took his place as *Manrico* in "Il Trovatore." He sang the part for the first time at the Metropolitan, and received enthusiastic applause for his excellent interpretation. Herbert Witherspoon made his first appearance. He was cast for *Ferrando*, and to the part he brought a fine voice, intelligence and temperament. His acting has not yet acquired distinction. Homer as *Azucena*, and Eames as *Leonora* were in splendid voice. Amato was a success as *Count di Luna*.

"TALES OF HOFFMANN" RETAINS POPULARITY

Picturesque Opera Coupled with
Puccini's Works at the
Manhattan

WEEK AT THE MANHATTAN

Wednesday, Dec. 16—"Les Contes d'Hoffmann": Mmes. Espinasse, Zeppilli, Trentini, Doria, Mariska-Aldrich; MM. Dalmorès, Renaud, Glibert, Crabbé, Daddi, Gianoli-Galletti, Reschiglian, Venturini, Fossetta.
Friday, Dec. 18—"Tosca": Mmes. Labia; MM. Constantino, Sammarco, Gianoli-Galletti.
Saturday, Dec. 19—"Matinée"—"La Bohème": Mmes. Melba, Trentini; MM. Constantino, Sammarco, Glibert, de Seguro, Gianoli-Galletti, Venturini, Reschiglian, Zuro. Evening—"Le Jongleur de Notre Dame": Mmes. Garden; MM. Renaud, Dufranne, Vallés, Crabbé, de Seguro, Vieille.
Monday, Dec. 21—"Les Contes d'Hoffmann."
Wednesday, Dec. 23—"La Bohème": Mmes. Melba, Trentini; MM. Zenatello, Sammarco, de Seguro, Fossetta, Gianoli-Galletti, Venturini, Reschiglian, Zuro.

Offenbach's "Contes d'Hoffmann," brought over from last season, made its appearance on Wednesday, December 16. There were four new people in the cast. Of these Augusta Doria, as *Nicklausse*, made her début. She possesses a rich contralto voice, particularly pleasing in its lower notes. She acted with assurance and created an agreeable though not a great impression. Espinasse, as *Gisette*, was more successful as an actress than as a singer. Mariska-Aldrich, as "A Voice," again dis-

played her excellent vocal qualities in a part which gives no opportunity for action. Trentini, as the consumptive *Antonia*, gave an excellent interpretation. Zeppilli's automaton *Olympia* was charming. The men, Renaud, Dalmorès and Glibert, who were all in last year's cast, sang with their customary intelligence and artistic results, albeit Dalmorès has been heard in the title rôle to better advantage. The low comedy parts were well done. Charlier's conducting did not add glory to the performance.

On the evening of December 18 "Tosca," with almost a new cast, was repeated. Constantino's *Cavaradossi*, an old-fashioned presentation of a modern part, was delightful and another triumph for the popular tenor. Sammarco appeared as *Scarpia*, and sang with all the richness and beauty of his voice. His acting was not up to his standard. Gianoli-Galletti as the *Sacristan* did clever comedy work, though not vocally remarkable. Labia repeated her previous success in the title part. Campanini's conducting was as usual a feature of the evening.

An exceptionally fine performance of "La Bohème" was given on Saturday afternoon. Melba sang *Mimi* again, and with the exception of Constantino as *Rudolph* and Fossetta as *Schaunard*, the cast was practically the same as on Monday night.

The same evening saw a fifth "Le Jongleur de Notre Dame," in which Mary Garden and the others in the regular cast repeated their earlier successes.

On the following Monday evening "Les Contes d'Hoffmann" again drew out a large and fashionable audience, which was in a Christmas spirit of generosity with its curtain calls. The performance was excellent, and the imaginative little work, with its varieties of moods, has found a place in the repertoire of the house.

PLAYS CLAVICHORD BEFORE PRESIDENT

Arnold Dolmetsch, by Invitation, Gives
Performance in the White House
to Distinguished Audience

BOSTON, Dec. 21.—Arnold Dolmetsch, the distinguished musician and authority on ancient instruments, who has charge of the harpsichord and clavichord department at the factory of Chickering & Sons, was in Washington last week, where he went to play accompaniments for the Recitatives in a performance of Handel's "Judas Macabæus" by the Washington Choral Society, and where he also played the clavichord for President Roosevelt and about fifty specially invited guests of the President, including many of the diplomatic corps.

Mr. Dolmetsch speaks most interestingly of his meeting with the President and of the comments made by him upon the clavichord and upon the work which is being done by Chickering & Sons in the department under Mr. Dolmetsch's direction.

"I never saw such close attention in my life," said Mr. Dolmetsch, "as was paid by those in that room Wednesday afternoon to my playing. I have played to many distinguished people and members of royalty abroad, but I never met a man who so impressed me as did the President. As a gentleman he is quite the equal of any member of the royalty or other dignitary in European countries. He is really a most superior man, and it was the greatest pleasure to me to play for him."

The clavichord which Mr. Dolmetsch took over was sold to Dr. O. G. Sonneck, who is head of the music department in the Library of Congress. Dr. Sonneck purchased the instrument for his own personal use.

D. L. L.

International Art Society Meeting

A members' meeting of the International Art Society was held at the Waldorf Astoria, New York, on the evening of December 21, when the following artists entertained: Max Jacobs, violinist; Mlle. Clotilde Shipe, soprano; N. Valentine Peavey, accompanist, and Irwin E. Hassel, pianist. During the evening Mrs. J. Christopher Marks, president of the Society, gave an interesting address. The guests of honor were: Mrs. Emma Richardson Küster, conductor Chaminade Ladies' Glee Club, Brooklyn, N. Y., and Grace G. Gardner, president Daughters of Ohio in New York.

Josephine Swickard at Luncheon

Josephine Swickard, the concert soprano, who sang at the Christmas luncheon of the Ideala Club, at the Waldorf-Astoria, New York, on Monday afternoon, December 21, had a fine reception. Those who heard her were appreciative in their criticisms of her work.

Dan Beddoe, Over the Luncheon Table, Tells About Certain Concert-Goers "Who Love to Be Buncoed"

"Moquin's?"

"Assuredly!" And with Dan Beddoe, too! What could be a happier combination than a good luncheon and a chat with this genial Welsh tenor, who, little more than fifteen years ago was holding down a desk for the Steel Corporation in Pittsburgh, and now is one of the most popular oratorio and concert singers in America, for he has sung from Maine to California and from Florida to Canada.

"Come along," said Dan (that's what his friends call him), as he grasped me by the arm and hustled me willingly into the elevator and down the street toward Sixth avenue.

"Jump," he called, as we dodged a speeding automobile.

"That was a close shave. I'll never buy one of those things," pointing to a row of waiting motors. "Why, it gives me heart failure every time I ride in one! If I'm speeding down the street in an auto and see a woman two blocks ahead it makes me sit up straight and hold tight. We'll bump her sure, I say to myself * * * but we never do! Still, I'll never buy one."

By this time we'd gotten safely and comfortably ensconced in a cozy corner of the famous French restaurant. The waiter handed us menu cards.

"Hey!" exploded Dan, glaring at the waiter: "it's all in French." "Here, garçon, haven't you a card in English? And he laboriously and intentionally mispronounced half a dozen French dishes, to the manifest discomfort of the waiter, and then asked, 'Are they fit to eat?'"

The waiter, whose indignation had been rapidly growing, fairly danced around the table and cried out vehemently, "Everything is good; we nevaire serve anysing else, here, monsieur!" and he stalked away, the sharply turned-up points of his moustachios bristling with impotent anger.

Dan looked at me seriously a moment, gave a prodigious wink, and then exploded into uproarious laughter that soon brought back a mollified waiter.

Safely started on a delightful progress through a choice selection from the menu, the conversation became general in scope. "Never mind," said the tenor, "Let's enjoy our meal." Then he sighed. "You can get your interview afterwards."

As we talked the conversation naturally turned to music and Beddoe finally landed

on the subject of opera and oratorio singers, as I knew he would.

"Do you feel the competition in your oratorio and concert work of the imported opera 'stars' who frequently enter that field?" I asked.

"I haven't felt it yet," he replied. "Look here," and he read me his monthly receipts from concert work. And I had to admit that he hadn't.

"That doesn't show much competition," he returned, "but the situation is getting worse every year. The foreign singers aren't to blame; it's the managers of the opera houses. These opera managers engage their singers and then find that they have to make all they can, so they put them on the road before and after the season, and, mark my words, it won't be long until they do it during the season, too!"

"These singers possess an unfair advantage. They are heavily advertised and have the name of being foreign 'stars' imported at fabulous prices to sing in opera. Only," here he whispered cautiously to me, "the prices aren't always as fabulous as they are reported to be!"

"But the thing that gives them the greatest hold in this country is the love certain of our people have for being 'buncoed.' They will go to a concert at \$5 per seat and sit through a two hours' program when they can't enjoy a word of it because it's in a foreign language, all because it's 'the thing,' and because the singers have the name of some opera company back of them. Our people are mad about the stage."

"Then we have lots of snobs in this country. I know two or three important clubs that won't hire an artist unless he will sing a whole program in a foreign language, and not one-third of the number understand a word. Ridiculous!"

"Say, these 'reformed chops' (only the menu didn't give the name in quite that way), are good," said Beddoe, as he smiled between two bites, and hungrily eyed a delicious looking dish of cauliflower *au gratin* which the now happy waiter had placed on the table and had begun to dish up.

"Our American singers don't get a fair chance, either," he went on. "Look at some of them who have made recent débuts on the stage here. They didn't have any chance before they began. See how some of them were criticised, and we know they sang well. The only way an American can succeed in opera in this country is to live abroad for so long that when he comes back he is practically a foreigner. Even then, if they discover that he is

really American, he'll probably be damned!"

"Why, look here; I know a tenor, a baritone, a bass (and he named them), that could show some of these imported singers how to sing, if they could ever get a chance, which they can't; do you call that a 'square deal'?"

"Are you going into opera?"

"Not on your life! I'm going to Paris next year, to look around a little and to study some, but I'm going to stick to oratorio and concert."

"Opera singers don't sing oratorio very well, anyhow," I remarked.

"You're right there. Oratorio singing is as much of an art as opera. But opera singers do one thing well; they know how to sing recitative. Recitative, you know, may be dramatic or it may be merely a narrative to connect two important scenes. The singer must know this and must study how to sing recitative. The English know how, but I'll tell you where to hear real recitative; go and hear an Italian sing Italian opera."

"You're a Welshman, aren't you?"

"Surely," he replied. "I came to this country the first time in 1887, with a double quartet, and we traveled 13,000 miles giving concerts between October and May. Then I went back to the old country, but it looked so small that I came over again three months later. I got a job with the Steel Corporation and held it until 1893, singing a good many concerts in nearby towns and cities. I held the best church positions in Pittsburgh, too. You see, I always sang, I couldn't help it."

He smoked awhile (we'd gotten to the cigars), and then remarked, reminiscently, "It's queer how I came to go into music professionally. One year during the Pittsburgh Exposition I was engaged to sing with the Damrosch Orchestra, and did so well that they engaged me again. Walter Damrosch liked my voice, and said to me, 'Beddoe, you ought to be in New York.' Then on top of that, he engaged me to sing the 'Parsifal' music on tour with him, and I gave up my job and moved to New York. Since then I've sung at the Maine and Worcester festivals and about everywhere else, I guess."

"Well," he said, as we rose from the table, "Come on, and we'll go somewhere where you can get that interview," and he looked as glum as a man can who has just finished a good meal.

"Interview," I said; "why, I've got it."

"Holy smoke," he exclaimed; "you're not going to print that stuff!"

A. L. J.



Thomas Waterman White

Thomas Waterman White, for many years connected with the New York *Herald* as head of the musical and dramatic department, and well known in the musical circles of New York City, died on Tuesday night of last week at his home, No.



—Courtesy of the N. Y. Herald.

The Late Thomas Waterman White

215 West Fifty-first street, of valvular disease of the heart. Mr. White was born in New York, August 31, 1850, and studied at Columbia College, later giving up a career in Wall-street to identify himself with newspaper work. Funeral services were held Saturday morning in the Roman Catholic Church of the Blessed Sacrament. Among those who were present at the services were men prominent in New York professional life, well known representatives of the opera, the stage and newspaper men from various daily journals.

Harry C. Primrose

BALTIMORE, Dec. 21.—Harry C. Primrose, a well-known singer of Baltimore, and a member of the Musical Art Club, died December 15. For a number of years Mr. Primrose had been a concert singer. He studied voice culture under the best instructors in Baltimore and later in Europe. The funeral services were held at the First Presbyterian Church, of which the deceased was a member. Special singing was rendered by a chorus composed of members of the Musical Art Club. W. J. R.

Mrs. Helen Hackman Shearer

Mrs. Helen Hackman Shearer, a pianist and writer, died in Washington on Sunday, December 13. She had been a musician of much ability, and had studied abroad under Barth and other noted teachers. She was also assistant in the music division of the Library of Congress.

Minnie Viola Michaelis

MERIDEN, CONN., Dec. 21.—Minnie Viola Michaelis, a promising young singer of this city, and who graduated recently from the Toronto Conservatory of Music, died on December 16. She was about to accept a position to teach in a Southern college at the time of her death.

W. E. C.

Simon Zucker

Simon Zucker, of New York, who was run over and killed by a trolley car last

Saturday, was a great lover of music and an accomplished violinist, and now and then directed an orchestra. For more than forty years he played the violin, which he had brought from Europe with him. He had his instrument under his arm when he was killed.

Ida Hawley

Ida Hawley, for three years a member of Augustin Daly's musical companies, and for four years in the companies of Charles Dillingham, died from appendicitis in a sanatorium in New York, on December 9. She had been an understudy for Fritz Scheff during her connection with the Dillingham companies.

L'HEVINNE IN BOSTON

[Continued from page 1]

the Seventh Symphony of Beethoven for a packed house of curious and enthusiastic Bostonians. It was a daring achievement, and an unbounded popular success. The greatest praise is due Miss Duncan for raising the art of the dance to so high a plane. May her art thrive and spread! There will be those who will hold out against the artistic propriety of this dance of the Seventh Symphony, but one feels that such persons are of a passing and stiff-necked generation.

I am of the opinion that Beethoven would have enjoyed this dance. Beethoven was no prig, but was *human* to the core. Moreover, his sympathies were strongly classic. It is entirely likely that such a consecrated devotion to ideal rhythm and motion, in the classic spirit, would have made a strong appeal to him. And then again, impressive as this symphony is at moments, it is not a repository of profound and transcendent visions like the Fifth, but is frankly joyous—a great tune by the great piper, to set one a-dancing ideal dances. And Miss Duncan has done wonders in bringing her art up to the measure of the requirements. She senses the music at every point with the most sympathetic discernment and gives it immediate expression in rhythm and posture. Particularly successful is she in interpreting, in communicating, a sense of suspense, of vague expectancy, of strange and vast spaces. Her Bacchic dances are also especially convincing, with their wild freedom, and carefully imitated movements of the players of flutes and cymbals, the instrument dear to Dionysius.

There were moments in the symphony suggestive of Apollo worship, when she might have produced an equally intimate classic effect by the gesture of striking the lyre. The form of Miss Duncan's dances is always carefully planned with regard to the music, certain motions recurring with recurrent episodes in the music. Memory and control play a great part in her art. The fact that we are apt to think of Beethoven as a profound, meditating, and immortalized god-man, and see before us Isadora Duncan as a mere woman who dances, is likely to lead us into fallacy and error.

To gain a just vision of the matter, let us remember the "mere man" in Beethoven, and give credit to the goddess-like attributes of Miss Duncan, who brings all of a consecrated, as well as concentrated, aspiration to bear upon the attainment of ideal grace in the motions of that most wonderful and sacred temple, the human body.

A "Day in Asolo," by John Beach, a Monologue for Mezzo-Soprano, adapted from Pippa Passes, was sung by Una Fairweather, of New York, at the meeting of the Boston Browning Society, on Tuesday afternoon, December 15. This is Mr. Beach's second work in this form, the first being a Monologue for Baritone, from Browning's "In a Gondola." The work was well sung and well received, and shows much refinement of mood and delicacy of musical coloring.

Mr. Beach is musical director of the Boston Center of the American Music Society, which held its first meeting for the year at the Twentieth Century Club on Thursday evening. The following songs by American composers were sung by Miss Mary E. Williams and Miss Florence Jepherson: Whelpley, "The Nightingale Has a Lyre of Gold"; Mrs. H. H. A. Beach, "O Were My Love Yon Lilac Fair"; Clayton Johns, "Where Blooms the Rose"; Helen Hopekirk, "My Heart's in the Highlands"; Arthur Farwell, "The Sea of Sunset";

Young Virginian Pianist Gives a Notable Recital in London



JOHN POWELL

An American Pianist and Composer, Whose Work Is Making a Most Favorable Impression in England

LONDON, Dec. 12.—John Powell, the Virginia pianist, who is perhaps the most-discussed American in the musical world of London to-day, gave the last of his present series of three recitals at Æolian Hall on Monday afternoon, on which occasion he occupied the platform for the entire program, his associate at the first two concerts having dropped out.

Mr. Powell opened with Beethoven's G Major Sonata, op. 14, No. 2, which received the most delightfully refreshing interpretation. This was followed by Grieg's E Minor Sonata, op. 7, Schumann's Carnaval, the Liszt B Minor Sonata, and a Chopin group.

The critics were unanimous in their verdict that this was the finest work Mr. Powell has done here, even those who dissented a bit previously now falling in line

with high praise, particularly of the "Carnaval" performance.

Mr. Powell is a pianistic personality indeed, as without eccentricities in his reading he gives to each piece an individuality of treatment that makes one feel deeply where perhaps one has merely heard before. One feels that the music speaks definitely to him, and he has sufficient magnetism to convey the emotional content of each work played to his listeners in a remarkable manner.

Mr. Powell is filling many engagements in England. On Saturday, December 5, he gave a recital in Westcliffe-on-Sea with such success that he was re-engaged for another next month. Lady Essex has engaged him to play at her home before the Princess of Wales, and he is shortly to play before the King and Queen at the home of the Duchess of Manchester. He anticipates appearing in America next season.

LILLIAN JEFFREYS PETRY.

Arthur Shepherd, "Sundown"; Chadwick, "The Danza." Mr. Willy Traupe and Mr. Shepherd played the sonata for violin and piano by César Franck.

ARTHUR FARWELL.

New Christmas Cantata Given

WILKES-BARRE, PA., Dec. 21.—"The Christ," a Christmas cantata written by J. Clarendon McClure, was given under the direction of the composer in the First Presbyterian Church here on December 20. The

soloists were Mrs. Harkness, soprano; Miss Jordan, contralto; Mr. Ball, tenor, and Mr. Dudley, bass. The work, which is excellently written and which was well rendered, is inscribed to Adolph M. Foerster, the well-known Pittsburg composer.

Mme. Krull, the original *Salomé*, has been persuaded to remain in Dresden long enough for the first production of "Elektra," and until a dramatic soprano can be found for the heroine's part.

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NEW YORK



Marshall Pease, of Detroit, has been engaged as tenor at the Woodward Avenue Baptist Church, Detroit.

Helen Pugh, a talented young pianist of Columbus, O., has gone to Vienna to study the piano in the Leschetizky school.

Mrs. Flora E. Potter, the soprano of Boston, has become a member of the professional Woman's Club.

Two pieces, a mazurka for violin and piano, and a "Love Song" for piano solo, have been published by the composer, Ray G. Edwards, at Eliot, Me.

Robert Eckhardt, teacher of singing and director of the Liederkrantz Society, of Columbus, O., has gone to California, where he will continue his musical work.

Frank R. Murphy, a prominent teacher of piano in Columbus, O., will soon go abroad to devote several years to the study of the piano.

Mrs. W. R. Botsford, of Detroit, soprano of Bethany Presbyterian Church, has resigned that position owing to her removal from that city.

The famous blind tenor, Wilhelm Heinrich, made his reappearance before a Milwaukee audience Monday evening of this week at a concert given by the "A Capella" chorus, in the Pabst Theater.

Geraldine Morgan's second Chamber Music Concert will be given at the Stuyvesant Theater, New York, Sunday evening, January 10. The soloist will be Laura Danziger, pianist.

E. Stinson Barker, tenor, of Washington, D. C., sang recently in the Church of the New Jerusalem of that city, for the first time. He has accepted the position of soloist in this church.

S. B. Whitney, who recently resigned as organist at the Church of the Advent, Boston, after nearly forty years' service, will go to Washington soon after Christmas for a visit of several weeks.

Dolores Reedy Maxwell, contralto, of New York, sang at the "Pop" concert in Music Hall, Cincinnati, on Sunday afternoon, December 13, Herman Bellstedt, conductor.

Hans Kronold, cellist, and Florence Hinkle, soprano, will be the soloists at the Schubert concert in York, Pa., on Thursday evening, January 21, Dr. Henry Gordon Thunder, director.

W. G. Reynolds, of Tacoma, Washington, organist and director of the Orpheus Club, and the St. Cecilia Club (women's voices), has just received a formal notification of his success in gaining admittance to the New York Manuscript Society.

Pupils of F. A. Parker gave a concert in Paterson, N. J., at Y. M. C. A. Hall on December 11. The program consisted of excerpts from "Cavalleria Rusticana." Frank Kasschau was piano soloist and Louise A. Kaltenbach, accompanist.

Genevieve Bailey, contralto, of New Haven, Conn., will give a song recital in New York City in the near future. Miss Bailey is meeting with great success in her new line of vocal work, that of training the voice for private or public speaking.

The Symphony orchestra recently organized at the Detroit Conservatory of Music, is making excellent progress under the able direction of Herbert A. Milliken. It is the intention of the orchestra to give at least one public performance this season.

The Ohio State University Men's Glee Club, Clifford Fahrback, director, and Walter Barrington, business manager, give its annual concert in Columbus, O., Friday evening, December 11, assisted by the Man-

dolin and Guitar Club. The Glee Club will make a concert tour during the holidays.

T. Amesbury Gould, cellist, will be one of the soloists at the concert to be given by the Buffalo Orchestral Society, in Buffalo, on January 14. Mr. Gould has just returned to this country after a two years' stay in Leipzig, Germany, where he was one of the cellists in the Gewandhaus Orchestra, under Nikisch.

An effort is being made in Birmingham, Ala., to establish on a permanent basis a music festival organization, and so far the plan has met with such ready response on the part of business men and music lovers that those who have been active in the movement say the success of the enterprise seems certain.

Mme. Schuman-Heink will appear at the music festival which is to be given at the Paterson, N. J., Armory by the People's Choral Union, of Passaic and Paterson, next May, under the direction of C. Mortimer Wiske. The festival will cover a period of three days, the dates to be announced later.

An inaugural organ recital was given at St. Mark's U. B. Church, Mt. Joy, Philadelphia, on the new Bates and Culley pipe organ, played by William A. Wolf, organist and choirmaster of the Moravian Church, Lancaster, Pa., on Thursday evening, December 3. Ida M. Vance, soprano, assisted.

Leopold Winkler, pianist of New York, has been engaged by the Metropolitan Musical Association for a tour through New York, which will include the following cities and dates: January 18, Albany; 19, Utica; 21, Syracuse; 22, Rochester; and 23, Buffalo. He will be assisted on this tour by two accompanying artists.

The Marum Quartet, of New York, is to give three concerts at Cooper Union on Thursday evening January 7, 21 and February 4. For the first concert the soloists will be Ernest Schelling, pianist, and Mrs. Ludwig Marum, soprano. David Bispham has been secured for the second, and Ossip Gabrilowitsch for the third.

Lorraine Holloway gave an organ recital at St. David's Protestant Episcopal Church, Roland Park, Md., December 17, before a large audience. Selections were excellently rendered from Bach, Chopin, Beethoven and Mendelssohn. The organ was recently installed. Vocal selections were given by the church choir.

"The Coming of the King," a Christmas cantata, was sung by the First Church choir of New Britain, Conn., last Sunday afternoon. The novel feature in this church is the processional and recessional by the vested choir. Howard E. Brewer, of Hartford, Conn., is the choirmaster and organist.

Hother Wismer, a San Francisco violinist, who recently returned from Europe, was heard in concert on Thursday evening, December 17, at the Fairmont, San Francisco. He was assisted by Mrs. M. E. Blanchard, Mrs. Mathilda Wismer and Frederick Maurer, pianist. While abroad Mr. Wismer studied with several eminent violin masters.

There will be two soloists at the second concert in the Subscription Series of the Volpe Symphony Orchestra at Carnegie Hall, New York, Thursday evening, January 21; Mme. Frieda Langendorff, soprano, and Albert Spalding, violinist. Mr. Volpe is preparing a program of exceptional interest, and the advance sale already gives evidence of a large attendance.

Director William P. Spellman, of the Baptist Church choir, Bristol, Conn., is busy preparing for the rendition of the oratorio "Elijah." He has a big chorus of Bristol singers that he has been drilling for a long time and although the exact date for the concert has not yet been decided upon, it will take place some time in the near future.

The Van dem Beemt String Quartet, Mr. Van dem Beemt, first violin; Emil Hahl, second violin; Paul Krummeich, viola, and Bertrand Austin, cello, recently appeared with success in Philadelphia, Pa. They were assisted by Mrs. Russell King Miller, contralto. The accompaniments were played by Russell King Miller and Paul Krummeich.

Louis Stillman, pianist, a pupil of Gustav Becker, gave a Chopin lecture-recital recently in New York at which he explained and played the following compositions of Chopin: Waltz, op. 64, No. 2; Polonaise, op. 26; Ballade op. 47, Waltz, E Minor; Polonaise, op. 53; Study, op. 10, No. 5; Ballade, op. 23; Study, op. 10, No. 5; Ballade, op. 23; Study, op. 10, No. 12; Polonaise, op. 22.

The Philadelphia Operatic Society plans to hold an "Operatic Masquerade." Each member will represent a character in some opera either as principal, dancer or chorister. The date of the event has not been arranged. Its educational features appeal to the society's management aside from the social aspect. The Society's preparations for "Cavalleria" and "Andon" are progressing satisfactorily.

Louis W. Gay, of Buffalo, announces a series of four Wednesday matinee musicales at the Teck Theater. The first one will take place January 27, and the others will follow at fortnightly intervals. The artist engaged to give the first recital is Blanche Marchesi, dramatic soprano. The artists engaged for the other matinees will probably include Mme. Jomelli, Albert Spalding, Charles Dalmorès and Alexander Petschnikoff.

The Students' concert given by the pupils of the Conservatory of Musical Art, in Brooklyn recently, completely filled the large concert room of Arion Hall with an interested audience. Those who took part in the program were: Misses Bella Jacoby, Maliz Wagner, Elsie Wendling, Holdgard Claasen, Anna Lied, Louise Metzger, Clara Schmitt, Anna E. Anton, Irene Kuhnla, Ella Louria, and Messrs. George Lewin, Kenneth Phillips and Philip Jung.

Mrs. Philip L. Buxbaum, formerly Miss Clara Asher, of New Haven, Conn., has been accepted by Raphael Joseffy, of New York, as a pupil, and the great teacher is very enthusiastic in his praise of Mrs. Buxbaum's talent. Mrs. Buxbaum first began serious study with Mrs. Edward A. Parsons, of New Haven, later entering the Yale Music School, where for three successive years of the four she studied there she was awarded a scholarship.

Moritz N. Rosenthal, the seventeen-year-old son of a poor Boston workman, is astonishing the music lovers of Boston not only by his wonderful technic, mellow tone and interpretation of the works of the world's greatest composers, but also by his accomplishment in having memorized 125 compositions, any of which he can play at a moment's notice, without taking recourse to the printed notes. He will be sent abroad to study.

Mme. Jomelli, the popular soprano soloist, is to appear at Carnegie Hall, New York, on December 27, with the New York Symphony Orchestra, Walter Damrosch conducting, in a Wagnerian program. Jomelli has become a popular concert fa-

vorite this season, through the limpid purity and freshness of her voice and her magnificent stage presence, and her engagements have taken her on frequent trips through the South, West and Middle West.

A recital was given by the Union Musical Club, of St. Louis, on Saturday, December 12. The program consisted of compositions by American composers. Compositions of Mrs. Lola Carrier Worrell, of Denver, were sung by Mrs. Worrell, Mrs. Mary Moriss, and Mrs. Charles D. Ward. Marie Dierkes gave two German songs, Mrs. Olive Brooks Williams sang a group of her own compositions, and Mr. and Mrs. Charles Cole presented the compositions of Mrs. Cole for violin and piano.

Mme. Nordica has now reached the Pacific Coast on her tour, and is to return East via Texas, then North through the Middle West. It is expected that she will give a recital in New York in February, afterwards making a short trip through New England, and ending at Symphony Hall, Boston. Nordica and her assisting artists have been received everywhere with the greatest enthusiasm, and everywhere the hope has been expressed that she may be heard in their cities many times more.

A concert under the auspices of the Board of Associate Directors of the Brooklyn Baptist Orphanage will be given by the Brooklyn Chorus of two hundred voices, Robert G. Weigester, director, assisted by Ethel Bunnell Falconer, soprano; J. Harry Campbell, tenor; Gertrude Belle Cobb, pianist, and the Hoadley Orchestra, on Tuesday evening, January 26, at the Baptist Temple, Third avenue and Schermerhorn street, for the benefit of the Brooklyn Orphanage.

The Peabody Conservatory of Music, Baltimore, Md., will close during the holiday season from December 24 until January 1, both inclusive. The students, many of whom live in the far West and the extreme South, will thus have an opportunity to spend the holiday at their homes. More than 1,200 pupils are enrolled at the Conservatory. The concert of the students' orchestra will be given in January. Ernest Hutcheson, pianist, of the faculty, will give a recital January 8.

The Missa Solemnis "Te Deum Laudamus" was sung for the first time at the Christmas morning services of the Church of St. John the Evangelist of Philadelphia, Rt. Rev. Mgr. Nevin F. Fisher, rector. The choir consists of sixty well-trained boys and twenty-five men, and it has been classed among the foremost Catholic choirs in the country. The soloists were J. J. King, baritone, and T. P. Weber, tenor. The chanters were Messrs. D. E. Hogan, W. D. Rogers, A. Andreoni, M. T. Griffith, F. A. Carroll and Charles E. Doherty.

A charming musicale was given recently at the Gareiss studio, Washington, D. C., which included the following program: "Caro mio Ben," Giordani; "Courage" and "Der Wanderer," Schubert; "Vale Clarissima," Wollnofer; "Serenade," Brahms, and "Gloria," Buzzi-Peccia, by W. H. Peter. The following numbers were given by Helen Nettleton: "Orpheus with his lute," Manney; "Sapphic Ode," Brahms; "The Rooks," Waterword, and "How I do Love Thee," Hadley. Grace A. Freebey at the piano showed herself to be a skillful accompanist.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Arnaud, Germaine—Baltimore, Jan. 8.
Barker, Dalton—Carnegie Hall, New York, Dec. 26 and 29.
Beddoe, Dan—St. Louis, Jan. 18; Cleveland, Jan. 21.
Benedict, Pearl—Worcester, Mass., Dec. 29.
Brockway, Howard—Brooklyn, N. Y., Jan. 7.
Castle, Edith—Melrose Highlands, Dec. 27; Concord, N. H., Dec. 30.
Chase, Mary Wood—Boston, Jan. 11.
Cheatham, Kitty—New York, Dec. 28.
Consolo, Ernesto—Brooklyn, N. Y., Jan. 13.
Cottlow, August—Muscatine, Ia., Jan. 1; Burlington, Ia., Jan. 4; Grand Forks, So. Dak., Jan. 6; St. Paul, Jan. 7 and 10; Binghamton, N. Y., Jan. 14; Scranton, Pa., Jan. 15; New London, Conn., Jan. 18; Middletown, Conn., Jan. 19; Rochester, Jan. 21.
Crider, Edna—Philadelphia, Jan. 5.
Dodge, Elizabeth—Chicago, Dec. 28 and 30; Milwaukee, Dec. 29.
Duff, Janet—Worcester, Mass., Jan. 7; Boston, Jan. 17.
Duncan, Isidora—Metropolitan Opera House, Dec. 29.
Elman, Mischa—Manhattan Opera House, New York, Dec. 27; Boston, Jan. 1 and 2; Manhattan Opera House, New York, Jan. 3; Philadelphia, Jan. 4; Washington, Jan. 5; Baltimore, Jan. 6; New York, Jan. 7; Brooklyn, Jan. 8; New York, Jan. 9; Manhattan Opera House, New York, Jan. 10; Chicago, Jan. 15; Chicago, Jan. 16; St. Louis, Jan. 21.
Gabrilowitsch, Ossip—Carnegie Hall, New York, Jan. 10.
Gale, Florence—Mendelssohn Hall, New York, Jan. 2.
Gebhard, Heinrich—New York, Dec. 30, Jan. 10; Boston, Jan. 14.
Goold, G. Amesbury—Buffalo, Jan. 14.
Hall, Glenn—Philadelphia, Jan. 5.
Hamlin, Geo.—Carnegie Hall, New York, Dec. 26 and 29.
Hess, Willy—Boston, Jan. 20.
Hinkle, Florence—York, Pa., Jan. 21.
Hudson, Caroline—Worcester, Mass., Dec. 29; Pittsburgh, Pa., Jan. 8; tour Southern States, beginning Jan. 18.
Hutcheson, Ernest—Baltimore, Jan. 22.
James, Cecil—Hotel Majestic, New York, Dec. 31.
Jomelli, Jeanne—Carnegie Hall, New York, Dec. 27.
Klein, Karl—Englewood, N. J., Jan. 11; Mount Vernon, N. Y., Jan. 13.
Knight, Josephine—Williamstown, Mass., Jan. 14; Lafayette, Ind., Jan. 19.
Kronold, Hans—York, Pa., Jan. 21.
Lhévigne, Josef—New York, Dec. 27; Boston, Dec. 28; Providence, R. I., Dec. 29; Cleveland, O., Jan. 3; Buffalo, Jan. 6; Minneapolis, Jan. 8; Chicago, Jan. 10; Columbus, O., Jan. 12; Memphis, Tenn., Jan. 16; Rockford, Ill., Jan. 18; Philadelphia, Jan. 22 and 23.
Langendorff, Frieda—Minneapolis, North and South Dakota, during December; New York, Jan. 21.
Lerner, Tina—Philadelphia, Jan. 5.
Lutemann, Virginia—Boston, Jan. 20.
Lonsdale, Gertrude—Carnegie Hall, N. Y., Dec. 26 and 29.
Mahon, Edith—Philadelphia, Jan. 5.
Marchesi, Blanche—Chicago, Jan. 3; Milwaukee, Jan. 4.
Martin, Frederick—Worcester, Mass., Dec. 29; Boston, Jan. 6; Bay City, Mich., Jan. 12; Michigan City, Ind., Jan. 14.
Mead, Olive—New Haven, Jan. 12.
Merritt-Cochran, Alice—Cleveland, Jan. 21.
Miller, Christine—Milwaukee, Dec. 29.
Morgan, Geraldine—New York, Jan. 10.
Munson, Grace—Hotel Majestic, New York, Dec. 31.
Newton, Margaret Gaylord—Buffalo, Jan. 14.
Perábo, Ernst—Boston, Jan. 20.
Rider-Kelsey, Corinne—Carnegie Hall, New York, Dec. 26 and 29.

Rogers, Francis—New York, Dec. 30; Plainfield, N. J., Jan. 7; New York, Jan. 8, 13 and 14; Lakewood, N. J., Jan. 15; Springfield, O., Jan. 19.
Schnitzer, Germaine—New York, Jan. 24.
Schroeder, Alwyn—Boston, Jan. 20.
Sembrich, Mme.—Pittsburg, Pa., Jan. 1 and 2.
Spalding, Albert—Boston, Jan. 4; Minneapolis, Jan. 6; Rockford, Ill., Jan. 8; New York, Jan. 21; Brooklyn, N. Y., Jan. 23.
Spry, Walter—Chicago, Jan. 3.
Strong, Edward—Worcester, Mass., Dec. 29.
Swift-Wesselhoft, Bertha—Boston, Jan. 2.
Tewksbury, Lucille—Duluth, Dec. 29.
Wells, John Barnes—Tuxedo, N. Y., Jan. 2; New York, Jan. 14; Jersey City, Jan. 15; East Orange, N. J., Jan. 19.
Werrenrath, Reinald—Schenectady, Jan. 8; Brooklyn, Jan. 16; Troy, N. Y., Jan. 20.
Winkler, Leopold—Reading, Pa., Jan. 7.
Wüllner, Dr. Ludwig—Philadelphia, Dec. 28; Pittsburg, Pa., Dec. 30, Jan. 14.
Young, John—Philadelphia, Dec. 30; Perth Amboy, N. J., Jan. 5 and 7.

Orchestras, Quartets, Choruses, Etc.

Adamowski Trio—Newton, Mass., Jan. 6; Boston, Jan. 10.
American Music Society—New York, Mendelssohn Hall, Dec. 30.
Boston Symphony Orchestra—Boston, Dec. 26; Providence, R. I., Dec. 29; Boston, Jan. 1 and 2; Philadelphia, Jan. 4; Washington, Jan. 5; Baltimore, Jan. 6; Carnegie Hall, New York, Jan. 7; Brooklyn, N. Y., Jan. 8; Carnegie Hall, New York, Jan. 9; Hartford, Conn., Jan. 11; Springfield, Mass., Jan. 12; Boston, Jan. 15 and 16; Cambridge, Mass., Jan. 21; Boston, Jan. 22 and 23.
Bostonia Sextet Club—Boston, Jan. 7; Stamford, N. Y., Jan. 18; Hancock, N. Y., Jan. 19; Greene, N. Y., Jan. 20; Albion, N. Y., Jan. 21; Canajoharie, N. Y., Jan. 22; Waterville, N. Y., Jan. 23.
Buffalo Orchestral Society—Buffalo, Jan. 14.
Flonzaley Quartet—Mendelssohn Hall, New York, Jan. 5; Boston, Jan. 7.
Hess-Schroeder Quartet—New York, Jan. 14; Boston, Jan. 19.
Klein's Sunday "Pops"—Deutsches Theater, New York, Dec. 27, Jan. 3, 10, 17 and 24.
Kneisel Quartet—Boston, Jan. 5; New York, Jan. 12; Brooklyn, N. Y., Dec. 13; New York, Mendelssohn Hall, Jan. 19.
Leken Club, The—Boston, Jan. 17.
Mannes, Mr. and Mrs. David—Belasco Theater, New York, Jan. 17.
Margulies Trio—Mendelssohn Hall, New York, Jan. 19.
Minneapolis Orchestra—Minneapolis, Minn., Jan. 2 and 16.
New Haven Symphony Orchestra—New Haven, Jan. 12.
New York Oratorio Society—Carnegie Hall, New York, Dec. 26 and 29.
Nowland-Hunter Trio—Los Angeles, Cal., Jan. 11.
People's Symphony Auxiliary Club—Cooper Union, New York, Jan. 15; Carnegie Hall, New York, Jan. 22.
Philharmonic Society—Carnegie Hall, New York, Jan. 8 and 9.
Philadelphia Orchestra—Philadelphia, Jan. 23.
Pittsburg Orchestra—Pittsburg, Pa., Jan. 1, 2, 15 and 16.
Reynolds Trio, Helen—New Bedford, Mass., Jan. 11; Winchester, Mass., Jan. 12.
Russian Symphony Society—Carnegie Hall, New York, Jan. 14.
St. Louis Symphony Orchestra—St. Louis, Jan. 21.
St. Paul Symphony—St. Paul, Jan. 10.
Symphony Society of New York—New York, Dec. 27, Jan. 3 and 5; Brooklyn, N. Y., Jan. 23; New York, Jan. 24.
Thomas Orchestra—Chicago, Jan. 15 and 16.

XMAS MUSIC IN MARYLAND

Laura Grant Short Gives Hoilday Program in Frederick

FREDERICK, MD., Dec. 21.—An organ recital of old Christmas Carols was given by Laura Grant Short at the Woman's College recently. Her program included Handel's Christmas selections from "The Messiah," Pastoral Symphony and numbers from Dubois, Mallery, Caster and Guilman. Mrs. Short is instructor of organ, piano and theory at the Woman's College. She was assisted by Maurice G. Beckwith, director of music, and his vocal pupils. Marston's "Hail to the Monarch," duet, was finely rendered by Mr. Beckwith and Marion E. Gibson, of York, Pa. Vocal selections from Handel were sung by Viola Brodbeck, Misses Gibson, Birely, Moyer, Maurice G. Beckwith, O. Coblert and Mr. Staley. The program concluded with a superb rendition of Guilman's "Final alla Schumann" by Mrs. Short.

The annual Winter recital by students of the Conservatory of Music, Woman's College, was held Wednesday evening in College Hall. The participants were: Daisy Thomas, Martha Kerr, Elizabeth Knott, organ; Sara Kunkle, Marguerite Parsons, Mary Filler, Mary Schneider, Virginia Carty, pianoforte. Viola Brodbeck sang Meyerbeer's Cavatina, "Nobles Seignuos" and Gounod's Aria, "Ah! Je Veux Vivre."

Miss Brodbeck is a native of Hanover, Pa. The College chorus concluded the program with selections from Pirsuti.

W. J. R.

MANY CONCERTS GIVEN IN SPRINGFIELD, MASS.

Music Lovers Hear Gadske, Lhévigne, Arthur Whiting, Grace Wethern and the Orpheus Club

SPRINGFIELD, MASS., Dec. 21.—Mme. Johanna Gadske, accompanied by Frank La Forge, pianist, gave an interesting recital here on December 15; there was a moderately large audience present.

Grace Wethern, of Boston, gave a piano recital in High School Hall under the auspices of the Springfield Teachers' Club. The program consisted almost entirely of compositions by MacDowell and was well played.

On December 16 the Orpheus Club inaugurated its thirty-fifth season by performing Massenet's "Eve" and Mendelssohn's "First Walpurgis Night," and a miscellaneous selection of songs and arias. The soloists were Alice Merritt Cochran, soprano; Ernestine Gauthier, contralto; Berick von Norden, tenor, and Albert Janpolski, baritone. The chorus numbered 200 and were accompanied by a small orchestra.

tra from the Boston Festival organization. The director was John J. Bishop who created an excellent impression by his management of the forces under his baton. The audience completely filled the hall and applauded enthusiastically.

Lhévigne, the pianist, gave a recital, on the same evening, before an enthusiastic body of students at Smith College. His great art was again in evidence; to the great delight of the audience which recalled him many times.

The third of the lecture-recitals given by Arthur Whiting at Amherst College, took place on December 16; the assisting artist was Alwin Schroeder, 'cellist. The program and lecture were of great interest.

G. F. C.

Flonzaley Quartet's Plans

The large subscription list which Loudon Charlton has secured for the series of three Chamber Music Concerts that the Flonzaley Quartet will give at Mendelssohn Hall Tuesday evening, January 5, February 2 and March 16, indicates the deep impression which this splendid organization made last season. In Boston and Chicago there are convincing evidences of public favor, while a long list of engagements show that the Quartet's high standing is well appreciated throughout the country. The members of the Quartet will arrive this week and will remain in this country throughout the season.

The Musician

For Teachers, Students and Lovers of Music

The January number contains: American Choral Societies—A Symposium. Conducted by F. S. Law; The Teaching of Musical Appreciation, Edward Dickinson; On Turning Over a New Musical Leaf, Clement K. Harris; Prof. Max Mueller—A True Music Lover, Helena Maguire; Musical Education in England, H. C. Lahee; A Place for Pictures in Teaching, Thaleon Blake; Modern Improvements in Prima Donnas, Henry T. Finck; Music Teaching in Small Towns, W. S. B. Mathews. Special Departments for Singers, Organists, Choirmasters, Violinists, the Children. Answers to Queries, Musical News, etc. Twenty-four Pages of Music. Price, 15 cts. per copy. Subscription price, \$1.50 per year.

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